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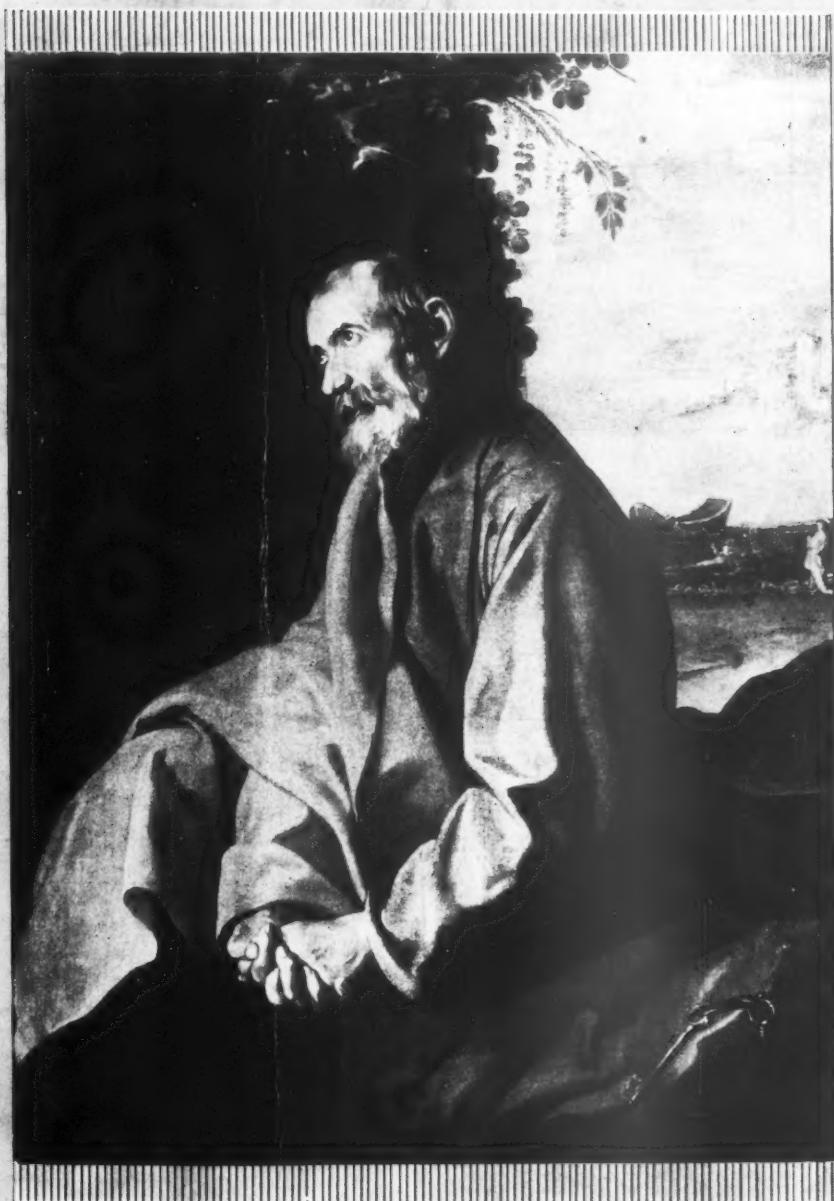
DEC 1933
NELSON GALLERY OF ART
SPECIAL NUMBER

ART DIGEST

Combined with THE ARGUS of San Francisco

THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



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One of the Treasures of the William Rockhill Nelson Art Gallery.
See Description on Page 18.



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Editor PEYTON BOSWELL
Associate Editor PEYTON BOSWELL, JR.
Assistant Editor HARRIET B. SHOREN
European Editor SUZANNE CIOŁKOWSKI
Business Manager JOSEPH LUYBER
Circulation Manager MARCIA B. HOPKINS

Vol. VIII 1st Dec., 1933 No. 5

Capitalism—Art

Almost the whole history of the art movement
in America is reflected in the opening
of the William Rockhill Nelson Art Gallery
in Kansas City.

Here we have in William Rockhill Nelson,
an American industrial pioneer who, with
restless mind and keen acquisitiveness, emi-
grated from Indiana to Missouri and in
1880 established an aggressive newspaper, the
Kansas City Star. We have a combative
and far seeing newspaper publisher, who had
the genius not only to create a great journal
which gained a circulation far in advance
of its contemporaries, but to see the eco-
nomic opportunities in the block of Ameri-
can states which this newspaper served. We
have a man who, seizing the advantages
before his eyes, acquired real estate, in-
terests in meat packing, and ownership in
various enterprises having to do with the
development of the vast region whose center
was Kansas City. As a result, he amassed
many millions, and in his old age found
himself possessed of a vast fortune to be
disposed of as his mind devised. He found
himself in the position of Mr. Carnegie,
Mr. Rockefeller, Mr. Frick and others of
that old generation of industrial giants who,
in developing the resources of the nation,
made themselves inordinately rich.

The psychology of these beneficiaries of
the expansion of capitalism makes a most

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*"Head Sea"*

By Eric Hudson

Eric Hudson loved the sea. From boyhood in his own boat he sailed up and down the New England coast. The deep blue and stormy mystery of the ocean haunted him. In Europe from Naples to Brittany and Holland, the seacoast town, its boats and wharves thrilled. Yet he always returned to Rockport and Monhegan to paint again the boats and ocean of his youth. We are proud indeed to present some of the canvases (he left less than two hundred in all) of this powerful American artist, whose pure ambition and rugged strength shine through his works—which remain a lasting monument.

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interesting study. After immersion in material things, and after being called (oftentimes) ruthless, hard and grasping, they revealed in their latter years a side to their characters that has been one of the phenomena of American history. Call it what you will—social instinct, guilty conscience, piety—nearly all of them turned their money to cultural uses, choosing to adopt the role of true conservators of that part of the national wealth which had passed into their possession. Jim Hill turned art collector; William A. Clark formed a collection; Henry E. Huntington spent many millions for art and rare books; J. P. Morgan established a great collection as a monument to himself, but his son sold most of it; Henry Clay Frick did the same thing, and protected his bequest by legal means; and many rich men whose names are well known have paid for admittance into this same honored company.

These men saw the cultural need of capitalistic America. Perhaps it was inevitable that old art exclusively should appeal

to them, for ancient art was in books, and books symbolized culture. Moreover, when the commercial section of the art world recognized them as clients, more books, and more books, and still more books by experts, were produced, which acted on these old capitalists as a hypodermic acts on an aging invalid. Therefore, it is not surprising that not one of them followed the footsteps of the industrial rulers of Florence, Venice and Rome and became illustrious patrons of living, breathing contemporary art.

Nevertheless, they did their part according to their signs—in the materialistic America of their era.

These men have given our nation great collections of art, in spite of the mistakes of which they were often guilty. They have been the patrons of our galleries, our libraries, our institutions of scientific research. It is conceivable that some day, in a reconstituted society, they will be regarded as the heroes, the "vikings," of an old and splendid and romantic era of individualism; and that the peoples of those prospective future generations will grow mellow over the "good old times" of Nelson, Henry Clay Frick, Benjamin Altman, William A. Clark, P. A. B. Widener, J. J. Johnson and Michael Friedsam.

William Rockhill Nelson was fortunate in the executors of his art dream: in the chairman of his trustees, J. C. Nichols, who wouldn't pay a cent more than an object was worth; in Herbert V. Jones and Arthur W. Hyde, his colleagues; in Paul Gardner, the director of the gallery; and, perhaps most of all, in Harold Woodbury Parsons, advisor in the department of paintings.

Omissions

Because most of the present number of THE ART DIGEST is filled with material concerning the new William Rockhill Nelson Gallery of Art, it has been necessary to omit several regular features, and also to hold over much interesting news and opinion until Dec. 15. The next issue will be mailed approximately on time, and will be of such nature as to round out the contemporary history of art for subscribers.

What will Kansas City do for the contemporary artist, who expresses the soul of tortured Americans?

It is for Kansas City—home of William Rockhill Nelson—to decide.

Christmas

Art lovers support THE ART DIGEST because of its decided influence in welding the art world into a cohesive whole,—differing on many "isms" and many points of theory, but cohesive in the sense of upholding art in its fight for a place in a changing world. The magazine accomplishes this because it presents impartially the aspirations, thoughts and plans of the world of art, thereby enabling artists and art lovers to think and act together.

If for no other reason than this, THE ART DIGEST is entitled to the complete support of all individuals and all organizations whose interests belong to art.

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A COMPENDIUM OF THE ART NEWS AND
OPINION OF THE WORLD

European Editor
SUZANNE CIOLKOWSKI
26 rue Jacob, Paris

Volume VIII

New York, N. Y., 1st December, 1933

No. 5

Like Helmeted Minerva, Springs Kansas City's New Art Museum



"St. John the Baptist," by Claus Sluter, Burgundian, Late 14th Century. Limestone, from the Hôtel de Ville at Dijon.



"Antoine Perrenot De Granvelle," by Titian, Venetian (1477-1576). Granvelle Was Chief Minister of Charles V, Archbishop of Mechlin, Cardinal and Governor of the Netherlands. Painted in 1548-49.

Another great American art museum will open its doors to the public on Monday, Dec. 11,—the William Rockhill Nelson Gallery of Art in Kansas City, founded with the huge fortune left by the industrialist and newspaper owner of that name.

There was no humble beginning and no gradual growth for this institution, for it springs full fledged into companionship with the Metropolitan Museum of New York, the Art Institute of Chicago, the Detroit Museum and other great American repositories of art.

Already millions of dollars worth of art has been installed in the Nelson Gallery, but this will be only a beginning, for the museum is to have at its disposal each year, for the sole purpose of buying works of art, the income from a bequest of \$12,000,000. Only the imagination can conceive the wealth of art which will be accumulated at Kansas City in the future.

The magnificent museum building was erected at a cost of \$2,750,000 from funds bequeathed by Mr. Nelson's widow, his daughter, Laura Nelson Kirkwood, and his son-in-law, Irwin Kirkwood, combined with the bequest of Mrs. Mary F. Atkins, for whom the east wing of the structure is named.

Although the collections cover the whole field of art, the paintings will probably form the greatest attraction for the public.

THE ITALIAN SCHOOL

The earliest painting in this group is by Francesco Pesellino (1422-1457), a follower of Fra Angelico and Fra Filippo Lippi, most famous for his paintings on cassoni or trousseau chests for young brides. The grandeur of the Venetian school is personified by those three great contemporaries—Titian, Tintoretto and Veronese.

Titian of Cadore (1477-1576), the world's

longest lived and longest active artist, who at the age of 99 was busy on a Pietà for the Church of Frari to pay for his burial when he was stricken by the plague, is represented by one of his finest portraits, "Antoine Perrenot de Granvelle." "Tomaso Contareno," hero of Lepanto, is by Tintoretto (1512-1594), he of the terrific energy and prolific brush, called by some the culmination of Venetian art; by others the beginning of its decadence. "Christ and the Centurion" is one of the great Biblical canvases by Paolo Veronese (1528-1588), who made a great fortune chiefly from his huge pictures of feasts and festivals for the monasteries.

Michelangelo Amerighi (1569-1608), called from his Lombard birthplace Caravaggio, was a realist who bitterly fought the grand style in the name of naturalism. In the Nelson Gallery is "Martyrdom of St. Ursula," an altar panel from his greatest period. The Bolognese

Ornate Art of Veronese Was an Autumnal Flower of Venice



"Christ and the Centurion," by Paolo Veronese.

Paolo Caliari, better known as Paolo Veronese from the city of his birth, used Venetian pageantry, ceremonials and gorgeous architecture to attain compositions of remarkable decorative splendor. Celebrating the magnificent maturity of the Queen of the Adriatic, Veronese painted huge panoramic canvases for her wealthy nobles and powerful churchmen, finding among the latter his most generous patrons. Already a famous artist, he arrived in Venice at the age of 27 and worked in friendly

relationship with both Titian and Tintoretto, neither of whom was noted for his amiability. Although lacking the passion of Titian and having, to quote Frank Jewett Mather, Jr., in his volume on Italian painting, "the soul of a very high class society editor," Veronese left behind a most enduring heritage—a heritage from which the painters of the next century sought inspiration and which caused Venice to miss the sharp decline that befell Florence and Rome.

School offers a typical Carlo Dolci (1616-1686), "Head of a Boy." From the brush of Salvator Rosa (1615-1673), the romantic individualist who painted the more savage aspects of nature with a high sense of the picturesque, comes "Argus and Io." Francesco Guardi (1712-1793), Canaletto's pupil, was the painter of the grand spectacle of Venice's maturity, its canals, water pageants, balls and promenades. His was a later Venice than that of Titian, romance and sentiment having given place to show and intrigue.

Giovanni Battista Tiepolo (1696-1770) was the last of the great Venetian painters, coming a century after the deaths of Tintoretto and Veronese. He provided a fit climax to a great school. "Entrance to the Grand Canal" is proof of his superior ability to catch the opalescent color and the pulsing life of the Queen City of the Adriatic. Giovanni Paolo Panini (1691-1768), famous as a painter of ruins, is represented by a pair of pictures, each one showing two apostles preaching to people, with the omnipresent Roman ruins in the background.

FLEMISH, DUTCH, GERMAN

The delightful Flemish primitive, "The Vision of St. Hubert," by an anonymous artist is a faithful rendition in oil of Dürer's print of the same title and is an example of the gem-like technique of its time. The two panels, "The Bride" and "The Groom," by Pieter Brueghel the Younger (1564-1637), are more Dutch in their knowledge and glorification of

the peasant and contain much of the kindly humor of the elder Brueghel. An Italianate painter, Joos van Cleve (1480-1540), is the creator of an exquisite "Madonna of the Crucifixion," in which one may see enamel-like colors and technique, with the fuller, more lovely forms influenced by Italy.

Peter Paul Rubens (1577-1640) from Catholic Flanders, wealthy, admired, the intimate of kings and princes, was one of the most successful men in the history of art. This great Fleming is represented in Kansas City by his fine "Portrait of Old Parr," dating from Rubens' English period, though showing the influence of his days in Venice studying the portraits of Titian. The courtly Van Dyck (1599-1641), pupil of Rubens, who spent the greater part of his life in Italy and England in a world of nobles and great ladies, is the painter of a typical grisaille study.

Perhaps the greatest name in painting, Rembrandt (1609-1669), who preferred character to beauty, has given Kansas City a subtle "Portrait of a Boy," painted in 1666, after his extravagant habits and his art collecting had landed him in bankruptcy. The portrait may well be an idealized picture of Rembrandt's son Titus, whose death added to the sorrows of the great artist's last years.

Realism as opposed to the sickly Italian imitation, was asserted triumphantly at Haarlem by Frans Hals (1580-1666). Called the "laureate of laughter," Hals painted with a zest and joy of living that, some say, had an

"Christ and the Centurion" in the Nelson Gallery is painted against a typical Veronesque architectural background, Christ and His Disciples to the left, the kneeling centurion before Him and a group of armored soldiers to the right. In it predominates the artist's essentially Venetian love for clear light and splendid costumes. Veronese's preference for crisp greys and silvery tones also is marked—giving truth to the saying that in Venetian painting the silver age followed the golden.

alcoholic parentage. The fine freely-handled character study, "Portrait of a Man," is from his black and white period. "A Road in the Woods" by Meindert Hobbema (1638-1709) and "Evening" by Aelbert Cuyp (1620-1691), noted animal painter, show the deep seated interest of the Dutch in their countryside. The Van Huysum (1682-1749), the Pieter Claesz (1600-1661) and Pieter de Ring (1615-1660) represent a unique school in Holland which for the first time turned to still-life and gave these paintings a startling reality of texture and coloring.

Where Flemish and Dutch art "held the mirror up to nature," German art succeeded in rendering with brutal fidelity the character of the German race. The greatest period in German painting was the first half of the sixteenth century.

Albrecht Dürer (1471-1528), a thinker as well as an artist, the friend and recorder of the Reformation who was best known as a print maker, is well represented by a group of plates. Lucas Cranach (1472-1553), whose talent best manifested itself in his fine rustic portraits and amusing nudes, is represented by a "Portrait of a Man," dated and signed with the well known dragon. It is solid, substantial and wholly Lutheran in feeling.

After these two (together with Holbein) had passed, German art went into eclipse, stifled for centuries by the imitators of the Italians and the devastating religious wars, which left the country impoverished and the national tradition dormant. Even today modern Germany looks

back with pride, mixed with regret, upon her ancient masters.

THE FRENCH SCHOOL

The French department begins with a "Madonna and Child" of the fourteenth century, typical of the Flemish predominance in the features of the Virgin and the meagerness of the Infant. Coming after the school of Fontainebleau, Nicolas Poussin (1594-1665) brought French painting to full flower, although he spent most of his life in Italy under Roman and classical influence. In 1641 he was summoned to Paris to direct certain official works, but became so disgusted with the shallow court life and the intrigue that he soon found excuse to return to Italy. Dating from this Paris episode is Kansas City's "The Triumph of Bacchus," one of three mythological subjects painted for Richelieu. Even with his dull, harsh color and bas-relief figures, Poussin ranks as the greatest artist of his period in France.

Claude Lorrain (1600-1682), like his friend Poussin, lived and worked mainly in Italy, being a favorite of three Popes. He was one of the first to paint fanciful landscapes, in which he succeeded in capturing the glow of the setting sun. The lack of reality of temples, trees, rocks and figures is balanced by his poetic sentiment of space, sky, water and light. Examples of heroic beauty of Claude's sunny landscapes are "The Mill on the Tiber" and its companion piece, "Landscape with a Piping Shepherd."

Simeon Chardin (1699-1779), strongly akin to the Dutch realists of the seventeenth century, returned to nature from the antique worship of David, and produced anecdotal, familiar and honest paintings. His "The Bubble Blowers," a variation of the Louvre painting, reveals his technical perfection of reproducing textures and his mastery of reflected colors.

"Jupiter in the Guise of Diana, and Calisto" by Francois Boucher (1703-1770) breathes the exquisite beauty and elegance of a court dominated by women. Called "The Painter of the Graces," Boucher was an ingenious decorator, whose frivolity and superficiality produced two reactions in French art—one in favor of antique art, the other in favor of moral art. Greuze helped crush Boucher, and was in turn supplanted by David, who could see nothing that was not inspired by Greece and Rome.

Jean Baptiste Greuze (1725-1805), the sentimental moralist yet marvelous craftsman, is represented by a typical "Portrait of a Girl" and by "The Nurses," one of his peasant interiors. He was a refined and subtle colorist. Hubert Robert (1733-1808) is the painter of the decorative "Terrace of the Chateau of Marly," characteristic of the charming panels that covered the walls of the hôtels of the period of Louis XVI.

Louis David (1748-1825) was the undisputed dictator of French art during the Revolution and the Empire, laying down as intolerant dogmas in art the worship of antique statues and a contempt for all genre subjects. David, who had voted for the death of Louis XVI, was banished from France in 1815 as a regicide, dying in Belgium ten years later. His "Portrait of a Young Boy" in the Nelson collection is intimately human and is far from his later frigid classicism. David's pupil, Ingres (1780-1867), who despised pigment and gave as his opinion that what is well drawn is always well painted, is represented by the early "Portrait of Paul Lemoine," the sculptor.

The lifelessness of the classicists was displaced by the romanticists, led by Eugene Delacroix (1799-1863), who took the subjects of his most famous paintings from Dante, Shakespeare, Byron, the history of the Crusades, of

Tintoretto's Glimpse of Turks' Conqueror



"Portrait of Tomaso Contareno," by Tintoretto.

Tintoretto, the dyer's son, was blessed with terrific energy, turning out during his 76 years hundreds of enormous paintings measuring in square feet more than ten times the product of Titian's prolific brush. When an old man of 70, he painted the famous "Paradise" in the Ducal palace with its 500 figures scattered through an area measuring 75 by 30 feet. Expelled from Titian's studio because he dared to sketch on his master's well-kept floor, Tintoretto, practically self taught, became the one great draughtsman of the Venetian School. In his dramatic compositions, he included tenderness, tragedy and romance, but like all his Venetian contemporaries, he was an admirable portraitist.

The portrait of Admiral Tomaso Contareno in the Nelson collection was formerly in the collection of Prince Giovanelli in Venice and is probably the most important portrait by Tintoretto in America. The subject is the hero

of Lepante, one of a family that gave eight Doges to Venice. Dressed in his admiral's costume, the Doge is turned slightly to the left with his hand resting on his helmet. The dull metal of the armor is relieved by bands of gold and by the red cloak thrown across the shoulders. The left knee is slightly bent, a posture which gives aggressiveness and power to the whole body.

As always in Tintoretto's portraits, complete attention is focused on the head. The draperies and accessories are painted in the swift yet telling strokes that distinguish all his work—a technique that influenced El Greco in his last great canvas in St. Gino. Even the hands are treated summarily, but the head is painted with such vigor, with such understanding of the bone structure and the underlying character, that one feels with a shocking reality the unflinching personality of the conqueror of the Turks.

the French Revolution and of the Greek revolt against the Turks. To Ingres, Delacroix was the devil in painting. At Kansas City he is represented by a drawing, "The Arabs." Gustave Courbet (1819-1877) championed naturalism against both classicism and romanticism. His contribution is a fine portrait head.

The Barbizon painters—Millet (1814-1875),

interpreter of the sturdy French peasants; Corot (1796-1875), lyrical master of nature in her more tranquil moods; Theodore Rousseau (1812-1867) and Daubigny (1817-1878), two other painters who produced faithful portraits of their native land in the Forest of Fontainebleau—are the contributors of typical canvases.

The "Exit from the Theater" by the great

Not Always Did Hals Paint "Gentlemen"



"Portrait of a Gentleman," by Frans Hals.

Frans Hals shows in this "Portrait of a Gentleman" a penetrating observation and a frankness of touch comparable to that of Velasquez. Yet in every other respect he is the antithesis of the austere Spaniard, for this robust Dutchman observed and recorded laughter in all its phases. Rough, jovial and uncouth, he beat his wife so violently that the magistrates had to intervene. His second marriage brought ten children and bankruptcy, and it was under these unhappy circumstances that he painted many of his most striking works.

The various strata of society into which his misfortunes led him are set down in his pictures. The most interesting reveal the dignity and wealth and worldly welfare of the leading men of Haarlem, each one a rugged healthy

success, crying out for attention. But these are not more characteristic than his low-life conceptions of jolly topers and passing musicians, and if his portraits of gentle folk are true and noble, they are not so expressive as those of fishwives and tavern heroes.

One strong example of the poverty of Hals stands out. Gradually as the years passed he restricted the gamut of his palette, suggesting color rather than expressing it. His flesh tints became more gray, until finally the shadows were painted in absolute black. As this tendency coincides with the period of his poverty it is thought that his preference for black and white pigment was due to the cheapness of these colors as compared with costly laces and carmines. "The Portrait of a Gentleman" belongs to this period.

individualist, Honore Daumier (1809-1879), shows his ability to place only the essentials on his telling canvases. The sunlight colors of the Impressionists. Pissarro (1830-1903) and Sisley (1830-1899), presage the brilliant impasto of today. The jewel-like study by Seurat (1859-1891) is a sketch for his imposing "Bathers" in the Tate Gallery. The genius of Van Gogh (1853-1890) is seen in "The Olive Orchard," pulsing with the life and brilliant blue Province sky. It is typical of the technique of this independent spirit.

THE SPANISH SCHOOL

The greatness of Spanish painting is confined chiefly to three men—the court servitor Velasquez, the powerful peasant Goya and Domenico Theotocopuli called El Greco. In

their canvases may be seen the soul of a country of strange contrasts in which tender piety flourished side by side with a taste for the bloody spectacle of the bull-ring and a sensuality restricted by puritan hypocrisy. Spain, once mighty, left a worthy heritage in these three giants of the easel.

Around these artists the Nelson Gallery has built a fine comprehensive collection of Spanish paintings. The earliest example in this school is a Catalan predella panel of the fifteenth century with the scenes of "The Descent from the Cross" and "The Entombment." It is purely Spanish in the features of the participants, its emotion and its wealth of gold embossed backgrounds. Also of great rarity is the "Angel from the Death of St. Catherine" by Nicolas Solano, of the fifteenth century and

Contemporary

If William Rockhill Nelson had lived a few years longer and had seen the crest of "the American wave" and witnessed the struggle of American artists and American art lovers for native art, it is possible he would have eliminated the clause in his will which precludes the purchase of works by artists who have not been dead thirty years. This provision of "the dead hand," which, sad to say, has thwarted the development of many American museums, prevents the great gallery in Kansas City from purchasing paintings by prominent American artists, both contemporary and of the older school. However, it puts the residents of Kansas City into a position calculated to test their civic pride and their fairness in art.

The director of the museum, Paul Gardner, and the adviser on paintings, Harold Woodbury Parsons, are known to be extremely sympathetic to contemporary American painting and they have stated that at the first opportunity an attempt would be made to found in Kansas City a group to be known as the Friends of American Art, the members of which, it is hoped, will from time to time subscribe to a fund from which purchases of contemporary American painting may be made and presented to the gallery, thereby continuing the long sequence of painting which begins with the trecento and continues, in the permanent collection of the museum, to the work produced thirty years ago.

The museum possesses three splendid galleries for temporary exhibitions and the inaugural exhibition beginning on December 10 and running through January will be one of American painting during the past fifty years. Whistler's "Mother" will hold the place of honor, and the following artists will be represented by carefully selected examples of their work:

Painters—Abbey, Anderson, Beal, Beaux, Bellows, Blakelock, Biddle, Brush, Bohm, Borie, Brook, Burchfield, Carroll, Carter, Cassatt, Chase, Chapin, Curry, Davey, Davies, Dabney, Dickinson, DuBois, Duveneck, Demuth, Eakins, Frieseke, Fiene, Folinsbee, Glackens, Halpert, Hawthorne, Hassain, Hart, Henri, Homer, Hopkinson, Hopper, Inness, Kantor, Kelley, Keller, Kuniyoshi, Kent, Karfoul, Klitzgaard, Lafarge, Lawson, Lie, Lucioni, Luks, Martin, McFee, McKnight, Marin, Mangravite, Marsh, Melchers, Myers, Miller, Noble, Prendergast, Poore, Remington, Ryder, Rosen, Sargent, Sloan, Sterne, Sheeler, Speicher, Spencer, Schnakenberg, Shinn, Tack, Thayer, Twachtman, Travis, Wood, Watrous, Whistler, Weber, Woodbury, Wyant.

Sculptors—Blasys, Borglum, Calder, Dieudrech, Epstein, French, Hoffman, Lachaise, MacMonnies, Mansfield, St. Gaudens, Sterne, Storrs, Laurent, Korbel, Whitney, Young, Zorach, Miles.

just recently identified. The features of the angel reflect a Flemish or Teutonic harshness, showing the strong influence these countries played in Spain during that century.

One of the greatest treasures of the whole collection is the "Altarpiece to the Virgin," with scenes from the life of Christ. It is Valencian of the fifteenth century and came from the workshop of Nicolau and Marzal de Sas. Because of its fineness and completeness this retable is without a peer outside of Spain.

Morales the Divine (1509-1585), a painter of ecstatic Virgins and Christs, inspired by Roger van der Weyden and influenced by the Italian Renaissance, is represented by an "Ecce Homo." With all its strong Italian flavor, it is thoroughly Spanish in the morbidity of exaggerated details of the suffering of

Loans

Not all the fine works of art to be displayed at the opening of the William Rockhill Nelson Gallery of Art at Kansas City are possessions of that institution. Through the generosity of prominent dealers and collectors, numerous valuable paintings, sculptures, tapestries, potteries and examples of rare antique furniture have been loaned to augment the already comprehensive collections. A list of these loans follows:

From Duveen Brothers: Piero di Cosimo, tondo, "Madonna Adoring the Child;" Sir Joshua Reynolds, full length portrait of James, 14th Earl of Erroll.

From Karl Loevenich: Swabian altarpiece, "Madonna and Child, St. Katherine and St. Sebastian," from the Circle of Zeitblom.

From Drey & Co.: Nardo di Cione, "Madonna and Child Surrounded by Saints;" important group of Frankenthal and Meissen porcelains.

From Jacques Seligmann & Co.: Tiepolo, sketch of the "Martyrdom of St. Sebastian;" Pillon, marble of St. Barbara; Coysevox, a pair of marble busts of Louis XIV and the Duc d'Orleans; a pair of French eighteenth century red granite vases and columns.

From Durand Ruel: Derain, "Tête de Femme;" Cézanne, "Nature Mort" and "Landscape;" Cassatt, "Femme à sa Toilette;" Renoir, "Deux Filles au Piano."

From the Brummer Galleries: Gothic "Madonna and Child;" Greek torso.

From French & Co.: series of four sixteenth century tapestries, "The Story of Tobias;" eighteenth century Chinoiserie tapestry; two Choufleur tapestries; two Aubusson tapestries; rare furniture and various objets d'art.

From Knoedler & Co.: Puvis de Chavannes, "Pastoral;" Manet, "Fleurs dans une Vase;" Sargent and Homer water colors; paintings by Brush and Blakelock.

From Kevorkian: Greek torso.

From Yamanaka & Co.: group of Japanese porcelains; group of Japanese lacquers.

From C. T. Loo: Tang pottery Lohan; bronze siva; a group of stone Indian "Mothers;" Chinese porcelains; Sung seated wooden Bodhisattva.

From Mrs. Harry Hussey of Peiping: a collection of Chinese glass.

From Mrs. Frederick S. Fish: an important group of American furniture.

From Yale University: early American silver from the Garvan collection.

From Richard Owen: Daumier, "The Musicians."

From Ginsberg & Levy: American furniture and decorative arts.

From Israel Sack: American furniture.

Christ. Murillo (1617-1682), devout and sentimental glorifier of the Virgin, who could nevertheless depict the urchins of the gutter with an understanding touch, is the painter of "The Little Conception."

El Greco (1545-1614), who after being buried in obscurity for 400 years was brought back by the German critic Meier-Graefe to become a god for the moderns, is the creator of "Penitent Magdalene." One of the finest of this series, it epitomizes El Greco's Byzantine style and the spiritual and emotional quality of his art. A small "Crucifixion" is lambent of his flame-like brush work.

Velasquez (1599-1660), of the camera eye and the technically perfect hand, is represented by "The Bacchante," an early study for his "Borrachos" in the Prado, and a fine early "St. Peter," the latter reflecting a Caravaggio

Rembrandt, When Misery Had Brought Peace



"Youth With a Black Cap," by Rembrandt.

Rembrandt, like Frans Hals, painted some of his best works during the dark years of his life, when he was driven from his home and stripped of his possessions. Kansas City's painting, executed in 1666, three years before Rembrandt died, illustrates the splendid close of his career in which his touch became broader, his impasto more solid and his knowledge more complete.

After 300 years Rembrandt remains the greatest portrait painter and closest to the heart of the modern world. His life and his art represent the fundamental experiences of a groping human race. Only after he passed through ostracism, self-discipline and poverty was he able to attain that freedom for whose sake he fought materialism. Rembrandt remains the greatest of spiritual explorers because of the grandeur and originality of his peculiar response to human nature.

"The great works of his later years are symbols, pure and simple," wrote Thomas

Craven in "Men of Art." "Their appeal is straightforward and fundamental. They are not portraits of this man and that woman; nor is their appeal based upon allusions to external characteristics or events in themselves affected by virtue of pathetic associations. That which is merely local or Dutch has been translated into a universal language, and in that sense Rembrandt's masterpieces are independent of time and circumstance. . . . His experiences are his own, and when we encounter them we understand the profoundly authentic speech of an artist who faced the world, reflected on it, and created emblems of tragic majesty out of the rags of common suffering. . . . In his last years Rembrandt was the most enviable of mortals. His wants were few: paint and gin; cheese and pickled herring; a box of coals to warm his fingers. He was at peace with the world—the peace that comes upon a man when he has finished a great work."

influence, yet painted with a mastery that foretells his later greatness. When Velasquez turned from Philip's anaemic court and took the common people of Madrid for models for his mythological and genre paintings, he produced some of his most enduring works.

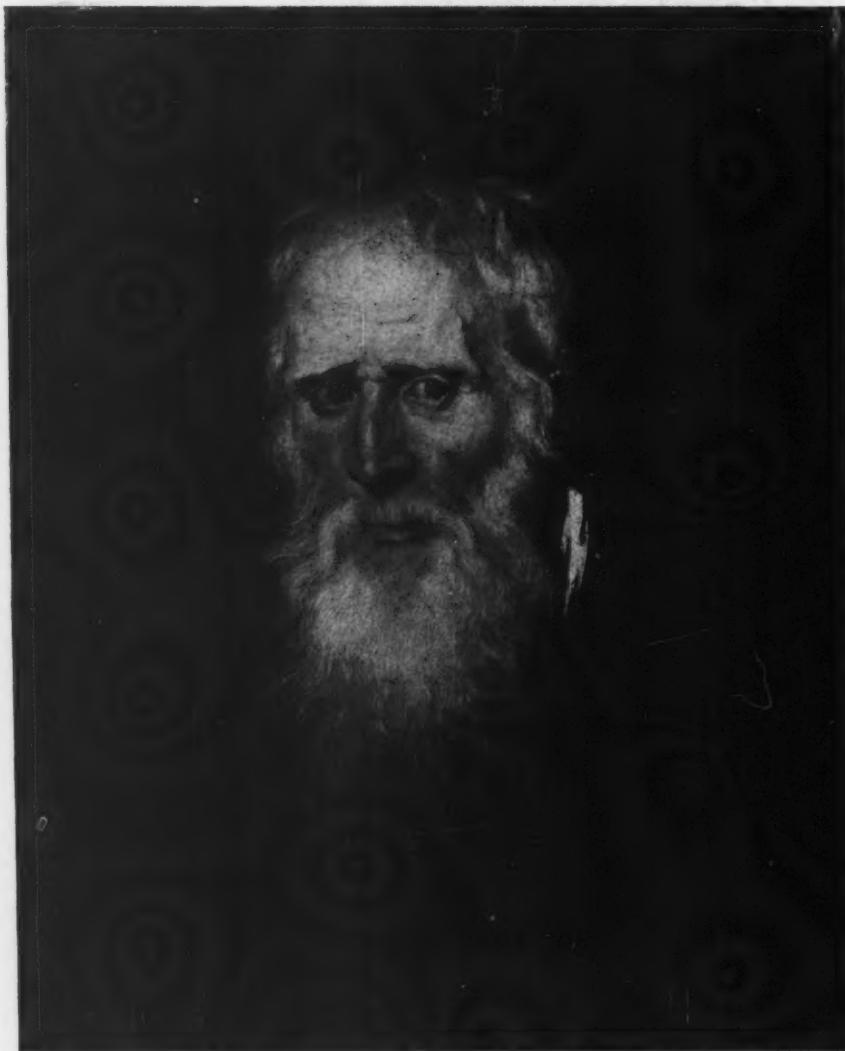
More powerful than Velasquez was Goya (1746-1828), who turned his satiric talent loose upon the degeneracy of Spanish court life, the aristocracy and social life. He painted not only individuals but an entire

society, holding up to the world its viciousness, its physical depravity and its pride. The portrait of "Don Ignacio Omulryan y Rourera" shows Goya's astounding ability to render character without fear of consequence. His "Bullfight" is a tellingly swift and impressionistic study.

ENGLISH SCHOOL

England's great period of portrait painting—the day of Gainsborough, Reynolds, Raeburn,

Rubens' "Old Parr," Who Lived to Be 152, Has "Human Interest"



"Portrait of Old Parr,"
by Peter Paul Rubens.

Old Parr (Thomas Parr) was one of England's legendary figures. Reputed to have been born in Winnington, Shropshire, in 1483, he died in London in 1635, at the age of 152 years. After living through the reigns of ten monarchs, he made the mistake of going to London as the guest of the Earl of Arundel. The visit proved to be one grand round of receptions, and at the end of seven strenuous weeks Old Parr laid himself down and died, the victim of too much "high life." A favorite story has it that at the age of 100, Old Parr was compelled to sit on the steps of the parish church, wrapped in a sheet, as penance for infidelity to his wife.

Romney and Hoppner—comes strongly to the fore in this department of Kansas City's great "temple of art." Beginning with a typical Van Dykian "Portrait of Sir Richard Springnell" by Sir Peter Lely (1618-1680), the Dutchman who began his English career in 1641, the year of Van Dyck's death, this collection lays particular stress on the more truly English artists who were to follow.

Sir Joshua Reynolds (1723-1792), called by Charles Johnson in his book on "English Painting" the greatest of English portrait painters, is represented by "Portrait of George Ashley," which shows his fine draughtsmanship and his tendency to carry his work too far. "Portrait of the First Earl of Farnham" by George Romney (1734-1802), whose canvases ranged from profound character studies to insipid surface paintings, is an example of the artist's freer brushing and his ability to rise to the height of portrait painting. An early pair of portraits by Sir Henry Raeburn (1756-1823), reveal the Scottish master's fine color sense and his great ability to go beneath the surface to capture the character of his sitter. The son of a yarn boiler, Raeburn had all the energy and practicability of the Lowland Scot and undoubtedly put more strength into his portraits than any of his contemporaries. His "Master Alexander MacKenzie" is one of the most sensitive from his brush.

John Hoppner (1758-1810), perhaps the weakest of this great group, is represented by his portrait of "Lady Fitzgerald," which reveals his mastery over paint and his ever pleasing feminine types. Thomas Gainsborough (1727-1788), Sir Joshua's great rival for the honor of being England's "first" portrait painter, was also a master in the field of landscape. His "Repose" in the William Rockhill Nelson collection was one of the artist's favorite canvases and is a fine introduction to Gainsborough's contribution to the art of landscape. Had England been more appreciative of landscape painting, Gainsborough might never have deserted this field to earn a living as a portrayer of London's great and near-great.

The early "Hastings Beach" by Joseph Mallord William Turner (1775-1851), who once had himself tied to the mast of a ship so that he might study at first hand the play of light and color during a storm at sea, gives a strong hint of his subsequent development.

AMERICAN PAINTING

Joseph Blackburn, born and trained in Great Britain, leads the department of American painting chronologically with his portrait of the Reverend Peter Bours, typical of this artist's rigid treatment and rather dry modelling. Blackburn painted in America from 1754 to 1762, working in Boston. Many of his por-

traits are "knee-length" figures with rather awkwardly posed legs. Somewhat later, but still of the "primitive" period, is the "General Gabriel Christie" by Ralph Earle (1751-1801), who was born in Leicester, Mass., in 1751 and died of intemperance in Bolton, Conn., in 1801. After the Revolution Earle went to London to study with Benjamin West, returning to America in 1786.

Gilbert Stuart, America's first great painter, is represented by a fine portrait of Sir Edward Parker, painted while in England, and a full length portrait of the Right Honorable John Foster, from his Irish period. Stuart painted many of the prominent personages of the time during his stay in Ireland, but left there hopelessly in debt in 1792 to return to New York. Stuart's fame rests primarily on his portraits of Washington, of which 124 are listed. In all he is said to have painted at least a thousand portraits. Born near Narragansett, R. I., in 1755, the son of a Scotchman who had established the first snuff-mill in America, Stuart died in Boston in 1828, the foremost American artist of his time.

The colorful portrait of Sir George Cooke is from John Singleton Copley's English period, being one of the last of his paintings, yet retaining much that is American in its honest, straightforward presentation. Born in Boston

Intensity of Religious Fervor Instilled in El Greco's Paint

"The Penitent Magdalene," by El Greco (Domenico Theotocopuli), 1542-1614.

John Cowper Powys wrote: "As with the figures of Dostoevsky there is something apocalyptic about these luminous lacerations toppling on the verge of an unutterable threshold; but the imaginative backgrounds that the Toledoan gives them, racks of strange vapors, icebergs and huddled chaos, chasms of fatality, anticipate again and again those hosts of primordial air-shapes which William Blake saw in the fields of London's suburbs. The very madness of religion leaps up like cloven pentecostal flames from the quivering finger-tips of these ecstasies. Long and thin have their hands grown from the mere habit of desperate prayer; while the contours of their God-intoxicated faces carry the mark of such as have seen Eternity and have not perished."



"The Penitent Magdalene" in the Nelson Gallery contains the religious fervor and dramatic expression so prevalent in El Greco's art. The same zig-zag sky effects with heavy clouds as is usually seen in the backgrounds of his turbulent portraits of men is disclosed in this work. Because he rarely painted women, "lest his stern penetration be relaxed by the appeal

of sentiment," this picture is particularly important. It is one of the high lights of the gallery's Spanish section.

Born in Candia, Crete, El Greco was a student of Titian and an admirer of Tintoretto. At an early age he studied Michelangelo, whom he described as "an admirable man but with no idea of painting." Loving and hating

Spain, he was yet able to capture the high-pitched intensity and the devout melancholy of the Spanish soul. El Greco, most mystical of Spanish painters, to use words once employed by St. Theresa, painted "models one finds nowhere in nature; and yet they are nature itself, and life itself, and the most perfect beauty imaginable."

in 1737, Copley died in London after a successful career as a portrait painter in both countries. The allegorical painting, "Cupid Comforting Venus," is by Benjamin West (1738-1820), successor of Sir Joshua Reynolds as president of the Royal Academy. Leaving American shores in 1760 at the age of 22 to study in Rome, he never returned. However, West had a distinct influence on painting in America, for he numbered among his pupils Charles Willson Peale, Gilbert Stuart, Thomas Sully, Washington Allston and Samuel Morse. Kansas City's picture is typical of West's rather monotonous coloring yet fine sense of drawing and composition.

Other representative paintings are from the brushes of Thomas Sully (1782-1872), one of the most industrious of painters (he produced more than 2,000 portraits and about 500 subject paintings); Rembrandt Peale (1778-1860), who at the age of 17 obtained a sitting from

George Washington; Samuel F. B. Morse (1791-1872), first president of the National Academy of Design and inventor of the telegraph; Robert Fulton (1765-1815), introducer of the steam-boat; and Samuel Lovett Waldo (1783-1861). The fine "Hannah" by George Fuller (1822-1884) is one of the best canvases by this painter and shows his strong Dutch predilections. Mantle Fielding states that since his death the exhibitions of Fuller's later work have "placed him in the front rank of American colorists and painters of original inspiration."

The father of American landscape, Thomas Doughty (1793-1856), is represented by a fine Hudson River scene. Doughty, largely self taught, began painting late in life, giving up his business as a leather manufacturer for it. His life was an unhappy one, his lack of monetary success making him morbidly despondent—a characteristic which is not evident

in his charming landscapes. Doughty's influence is readily seen in George Inness (1825-1894), the last of the school, whose lively sunlit canvas is a view of his garden at Milton with his daughter in the foreground. "Fishing on the Mississippi" by George Caleb Bingham (1811-1879), the self-taught Missouri artist and friend of Chester Harding, shows the fine composition and glowing light which he achieved in his most successful canvases. Bingham became professor of art at the University of Missouri two years before his death.

John Henry Twachtman (1853-1902), founder of the "Ten American Painters" and said to be the first American artist to employ blue shadows, is represented by his last canvas, painted the year of his death. Whistler (1834-1903), most famous of American expatriates, is the creator of "Old Brighton," a landscape showing his mastery of handling cool and warm tones in juxtaposition.

How Raeburn at Age of 67 Painted Youth



"Master Alexander MacKenzie," by Sir Henry Raeburn.

Probably no portraitist of the British School compares with Raeburn, the Scotchman, as an interpreter of character. Although he followed his prosperous marriage in 1778 with a visit to London, where he stayed two years, Raeburn found plenty of work in his native Edinburgh, and never had to wander afield to pander to a taste foreign to his own. He was known and appreciated by his countrymen. Raeburn's acuteness of perception, humor and sympathetic penetration is best demonstrated in his portraits of men, old women and children. His genius in depicting the children of his own Scotland transcends all his other abilities. With young women he was less successful.

In the Nelson Gallery is "Master Alexander MacKenzie," one of the ten famous Portmore Raeburns. It was painted in 1822, just a few months before the attractive young subject met an untimely death, and a year before Raeburn himself passed away. This most successful and sympathetic portrait, in spite of the fact that the artist was then in his 67th year, may well take its place beside the better known "Boy With the Rabbit." The curly brown hair sweeps carelessly across the high intellectual forehead, and there is a boyishness about the whole presentation that becomes almost pathetic when it is realized how short a time the youngster had to live.

"St. Peter"

Dating from Velasquez's early period, about 1620, when he had not yet come to spend his talent portraying the anaemic royal family of Spain, is the "St. Peter," which is reproduced on the cover of this issue of *THE ART DIGEST*. Formerly in a private collection in Spain, the painting shows Velasquez strongly under the influence of Caravaggio, the first Italian to deliberately renounce idealism and through whose agency the tradition of Italy was transposed to Spain, through Ribera.

Depicting the Saint weeping over his denial of Christ, it is a powerful representation of remorse and sadness. The Saint is shown seated in a cave, his hands clasped in agony in his lap, his shoulders and head bowed in grief but his eyes raised to a mysterious light. Typical of the Spanish school is the emotional exaggeration.

Saint Peter's robe is dull blue and over his

right shoulder is thrown the voluminous folds of a brown mantle. His keys lie forgotten beside him and through the mouth of the cave may be seen the imaginary picture of his thoughts—that event earlier in his life, when at the command of the Lord he threw himself into the Lake of Genenazaeth. This landscape interlude is an exquisite passage of pale, silvery blues and greens with only the red robe of Christ striking a warmer, more human tone.

The technique is similar to Velasquez's other early works, the red-brown underpainting, the marvelous building up of the bones and skin of the powerful head and the broadly handled draperies. Oddly enough, it is not the passage of landscape nor the superbly painted head which command first attention, but the clenched, agonizing hands. They are painted with a luminosity and dramatic intensity that only a great genius could have achieved.

A Goal Attained

By PAUL GARDNER

Director, *The William Rockhill Nelson Art Gallery*

The formation of the collections of the William Rockhill Nelson Gallery of Art is unique in the history of museums. For the first time a great gallery will spring full grown like Minerva, and for that reason the eyes of the world are upon Kansas City.

The first public museum was an ideal of the French Revolution, but it needed the abilities of Napoleon to realize this ideal and to give us the Louvre. The nucleus of that museum was the great royal collection, hitherto never displayed to the general public. From that time on, all great galleries, whether in Europe or in America, have been built and formed about an existing nucleus, gathered either by the king or some small art-conscious group.

Now in Kansas City, thanks to the generosity of Mr. Nelson and his family, we are trying a new experiment. We are starting with a clean slate and will have achieved a comprehensive and distinguished collection, covering every phase of art, before our doors shall be open to the public. It is interesting to note that America is watching us in silence but with a keen eye; while Europe has said in several instances that we cannot do it. A rapid glance at our collection to date will prove that we have done it.

We have a beautifully designed and adapted building, ideal for the displaying and care of works of art. It is a monument not only to its benefactors, but also to its architects and to its trustees. The works of art to be housed start with the earliest manifestations of culture in the Mesopotamian and Nile valleys and end with the ultimate achievements in impressionism and post-impressionism of Picasso, Seurat and Van Gogh, the last great men who come within our thirty year provision.

For highlights in this period of about four thousand years, we have our rare Egyptian tomb relief, the great Greek amphora, the unsurpassed late fifth century Greek lion and a magnificent bust of Hadrian. The Orient is represented by the greatest wall painting out of China, the overpowering lion from the caves of Lung Men, now non-existent through vandalism, the finest Ming ceiling ever carved. Italy is represented by our exquisite Madonna and Child by Pietro Lombardi, by the greatest Titian portrait in America, our equally great Veronese and Caravaggio and the inspired portrait of the Admiral Contarino by Tintoretto; Spain by El Greco, the early Velasquez St. Peter and the masterly portrait by Goya. France has produced no greater painting than our Poussin, our pair of Clades, the Chardin and the jewel-like Seurat. From the Low Countries come one of the greatest of Rembrandt's portraits, the famed Old Parr of Rubens and the Hals; while England contributes Gainsborough in one of his greatest landscapes, the portrait of Master MacKenzie by Raeburn and the Hopper.

These then are the highlights; of scarcely lesser importance are the collections of bronzes, ceramics, textiles, including the great Figdor five-colored velvet, furniture, glass and period rooms that recreate the art and culture of the past. Truly, when the great bronze doors of the William Rockhill Nelson Gallery of Art are thrown open to the public on December 11, we will prove that Kansas City has achieved her goal and has set a new mark in the history of museums.

Editor of the Newspaper He Founded Tells of Nelson's Career

The following tribute to William Rockhill Nelson, founder of the new gallery that bears his name, was written by Henry J. Haskell, editor of the Kansas City Star, who for 35 years has been connected with the great newspaper which Mr. Nelson founded in 1880, and which today occupies a position similar to that once held by Dana's Sun.

A feeling for beauty was fundamental with William Rockhill Nelson. It was instinctive and passionate. He showed it in the typographical appearance of his newspaper from its first issue; in his devotion to beautifying the city of his adoption; in the building of his own home and the development of the district about it with winding roads and stone walls buried under rambler roses and honeysuckle; in the construction of the unusual Italian renaissance building in which he housed his newspaper.

"When I came to Kansas City," he said in his later years, "it was incredibly commonplace and ugly. I decided if I were to live here the town must be made over."

So he began his long campaign for better architecture, for graceful bridges over streams to replace what he scornfully called "tin bridges;" for parks and boulevards; for realizing the picturesque possibilities of the hills on which the city was built.

Through the experiences of two years spent in Europe in the middle nineties, what had been instinctive expanded into consciousness. There he came definitely in contact with two civilizations—the civilization of beauty and the civilization of material things. There was no doubt as to his allegiance. He came home a militant warrior for the civilization of beauty. More than ever was he determined to grasp this sorry scheme of things and remould it nearer to the heart's desire.

The great paintings of Europe had fascinated him and he began while abroad to acquire a few originals for his own home. Then the thought came that his fellow townsmen, without the opportunity to travel, should have the opportunity to share his delight in the European galleries. While he was considering the matter, he visited Florence where he made the acquaintance of the Pisani family. In its private gallery were some admirable copies more than a hundred years old. It occurred to him that a collection of copies made by competent artists would be the solution of his problem. The nucleus was obtained from the Pisani gallery. Others were added, including copies of Dutch paintings that had been exhibited by the Netherlands government at the Centennial Exposition in Philadelphia. In 1896 he was able to send to Kansas City nineteen copies of great paintings. This was the beginning of the Western Gallery of Art, which now has been transferred to the Atkins Wing of the William Rockhill Nelson Gallery of Art.

With the efflux of years the problem of the disposal of his fortune increasingly preoccupied him. Considering the possibilities he concluded that he was the only man of means in Kansas City who was sufficiently interested in art to make an important contribution to that side of the city's cultural resources. So he determined to devote his estate after the death of his immediate family to the William Rockhill Nelson Trust, the income to go for "the purchase of works and reproductions of works of the fine arts such as paintings, engravings, sculpture, tapestries and rare books."

Thus the Nelson collection is the enduring expression of a personality that valued beauty



William Rockhill Nelson.

and desired to bring it into the common life as an essential to civilized living.

What was this man like, who accumulated a vast fortune and left it all to his fellow citizens to be expended on art. Mr. Haskell, editor of the Star, analyzed his career in an article entitled "Nelson, the Editor and the Man," which appeared in the jubilee number of the paper on Sept. 18, 1930, in commemoration of the fiftieth anniversary of its founding. He wrote:

A half century ago a young man 39 years old came out of Indiana with a varied experience as real estate trader, cotton grower, contractor and small town editor, and established The Kansas City Star.

Up to that time there had been nothing in the career of William Rockhill Nelson, with its minor successes and failures, to foreshadow his development into one of the outstanding figures of his generation. But in newspaper work he found his real field. In the thirty-five years in which he was editor and owner of The Star he built an institution that made a profound impression on the community and won a nation-wide reputation.

A stormy, dominating figure was Nelson. He became the most adored and the best hated leader of the middle West. There was no neutral feeling toward him.

The lapse of the fifteen years since his

death has made it possible to gain a juster view of the man than could be had under the spell of the conflicting emotions stirred by that unusual personality. Nelson was a complex character. To the end he remained, even to himself, a well of undiscovered possibilities.

A man of high ideals, honest, courageous, independent, devoted to the advancement of great causes, he was at the same time intensely selfish and ruthless in having his own way. He could be kind and cruel; broad and intolerant; concerned in public welfare and narrowly individualistic; mystic and agnostic; a practical man of affairs with the soul of an artist.

Many times his opponents must have agreed with Disraeli's diagnosis of Gladstone; that he followed his conscience in everything, but he was so fortunate as to have a conscience that approved everything he might want to do.

The faults and weaknesses of great men often bulk large because they are on the same large scale as their virtues. It is easy to get a distorted view by centering on the unpleasant side of the picture.

The achievements of Nelson in building in a relatively small city one of the important newspapers of the country, in giving a leadership that transformed the city and deeply influenced the whole surrounding territory, and in making The Star a national force, sufficiently testify to the size of the man.

It was by no accident that under the Nelson

[Continued on page 37]

A Full Page of Masterpieces from the Nelson Gallery of Art



"A Road in the Woods," by Meindert Hobbema.



"The Sculptor, Paul Lemoine," by Ingres.



"Bacchante," by Velasquez.



"Waiting," by Millet.



"Three Ladies on Terrace of Chateau de Marly," by Hubert Robert.



"Italian Scene," by J. B. C. Corot.

Kansas City Owns Two Landscapes by the Luminist, Claude Lorrain

"Landscape With a Piping Shepherd," by Claude Lorrain. One of a pair owned by the Nelson Gallery.

Such paintings as this attest the influence of the illustrious French lumist of the seventeenth century upon the great English landscapist of the nineteenth, J. M. W. Turner. Lorrain, who lived most of his life in Italy, composed his paintings according to the classical traditions of the Italian school. His scenes, bathed in light and atmosphere, have a kind of heroic beauty and poetic sentiment, redeeming them from the indifference and unreality of his figures and temples.



The Acquisitions

Following is a complete list of the paintings, drawings and prints acquired by the William Rockhill Nelson Art Gallery:

PAINTINGS AND DRAWINGS

Anonymous—Flemish, ca. 1510, "The Vision of St. Hubert"; French, 15th century, "Madonna and Child"; Italian, 17th century, "Madonna and Child" (drawing); Spanish, ca. 1400 A. D., "Descent from the Cross and the Entombment."

Aubrey, E., 1745-1781, "Interior Scene."

Backer, J. A., 1608-1651, "Portrait of a Lady"; Barye, A. L., 1796-1875, "Deer Attacked by Panther" (gouache); Bingham, G. C., 1811-1879, "Fishing on the Mississippi"; Boilly, L. L., 1761-1845, "The Game of Checkers"; Boucher, F., 1703-1770, "Jupiter in the Guise of Diana, and Calisto"; "Cupid" (drawing); "The Exodus of the Shepherds" (drawing); Boudin, E., 1825-1908, "Port of Deauville"; "Seaside Village"; "Cows in Field"; Bouguereau, A. W., 1825-1905, "Be Friends"; Brekelenkam, Q., 1620-1668, "The Lace Maker"; Brower, A., 1605-1638, "Peasant Scene"; Brown, M., 1761-1831, "Portrait of a Man"; "Portrait of a Lady"; Brueghel, P. t. y., 1564-1637, "The Groom"; "The Bride."

Calix, C., 1813-1880, "Coming out of the Opera" (water color); Caravaggio, M. da, 1569-1608, "Martyrdom of St. Ursula"; Canaletto, A., 1697-1758, "Roman Monuments" (drawing); Carter, Clarence H., Contemporary, "Sumach in White Vase"; Catlin, G., 1796-1872, "Indian Boy"; Cavallino, B., 1622-1658, "Rape of Europa"; Cazin, J. C., 1841-1901, "Landscape"; Chalil, C. ca. 1850, "Fashionable Inn"; Chardin, J. B. S., 1699-1779, "The Bubble Blowers"; Chase, Wm. M., 1849-1916, "Portrait of a Woman"; Claesz, P., 1600-1661, "Still-Life"; Conca, S., 1679-1764, "Figure Piece" (pair); Copley, J. S., 1737-1815, "Portrait of Sir George Cooke, Bart."; Coques, G., 1614-1684, "Family Portrait in Landscape"; Corot, J. B. C., 1796-1875, "View of Subiaco,"

"The Villa of the Parasol Pine," "Willow Grove"; Cossa, F., 1456-1474, "Presentation in the Temple" (illumination); Cotes, F., 1725-1770, "Portrait of Miss Cruttenden"; Courbet, G., 1819-1877, "Figurepiece," "Portrait of an Irish Girl"; Copley, C. A., 1694-1752, "Study of Hands" (drawing); Couture, T., 1815-1879, "The Illness of Pierrot"; Cranach, L., 1472-1553, "Portrait of a Gentleman with Beard"; Cuy, A., 1620-1691, "Evening."

Daubigny, C. F., 1817-1878, "The Oise River"; Daumier, H., 1809-1879, "Exit from a Theatre"; David, J. L., 1748-1825, "Portrait of Young Boy"; Degas, E., 1834-1917, "Rehearsal of the Dance" (drawing); Debucourt, P. L., 1755-1832, "Farm with Villagers" (drawing); Delacroix, E., 1798-1863, "Arabs" (drawing); DeNeuville, A., 1835-1885, "The Color Sergeant"; Diaz, N., 1808-1876, "Coming Storm"; Dolci, C., 1616-1688, "Head of a Boy"; Doré, G., 1833-1883, "Study of Birds" (water color); Dou, G., 1613-1675, "Self Portrait"; Dougherty, P., Contemporary, "Heavy Sea"; Doughty, T., 1793-1856, "Landscape, The Ferry"; Dupré, J., 1812-1895, "River Bank with Boat."

Earle, R., 1751-1801, "General Gabrial Christie"; Edmonds, F. W., 1806-1863, "The Thirsty Drover"; El Greco, D. T., ca. 1545-1614, "Crucifixion," "Penitent Magdalene"; Esner, A. L., Contemporary, "Pickaninnies."

Fantin-Latour, H., 1836-1902, "Flower Piece"; Fragonard, A. E., 1780-1850, "Landscape with Figures after Salvator Rosa" (drawing); Fromentin, E., 1820-1876, "Arabs" (drawing); Fuller, G., 1822-1884, "Hannah"; Fulton, R., 1765-1815, "Self-Portrait."

Gainsborough, T., 1727-1788, "Repose," "Preliminary Study for 'Repose'" (drawing); Gavarni, S., 1804-1866, "A Pierrot" (drawing); Gerome, J. L., 1824-1905, "Coffee House in Cairo"; Gignoux, R., 1816-1882, "Winter"; Goya y Lucientes, F. J., 1746-1828, "Bullfight," "Portrait of Don Ignacio Omulyran y Rourera"; Greuze, J. B., 1725-1805, "The Nurses," "Portrait of a Young Girl"; Guardi, F., 1712-1793, "The Entrance to the Grand

Canal"; Guys, C., 1805-1892, "Cavalry Man" (drawing).

Hals, Franz, 1580-1666, "Portrait of a Man"; Hobbermarck, M., 1638-1709, "A Road in the Woods"; Hondecoeter, M., 1636-1695, "A Parliament of Birds"; Hoppner, J., 1758-1810, "Portrait of Lady Fitzgerald," "Portrait of a Lady."

Ingres, J. A. D., 1780-1867, "Portrait of Paul Lemoyne," "Studies for Martyrdom of St. Symphorien" (drawing); Inman, H., 1801-1847, "Mother and Son"; Inness, G., 1825-1894, "Overlooking the Hudson at Milton"; Isabey, E., 1804-1886, "The Squall," "Seated Woman" (drawing).

Jacque, C., 1813-1894, "Sheep"; Jongkind, J. B., 1819-1891, "Landscape."

Koeniger, W., Contemporary, "The Old Mill."

Lakeman, N., ca. 1822, "Portrait of Mrs. C. C. Royal"; Lely, Sir P., 1618-1680, "Portrait of Sir Richard Springell"; Lepine, V. E., 1836-1892, "Landscape"; Lorrain, C. G., 1600-1682, "The Mill on the Tiber," "Landscape with a Piping Shepherd," "View of the Tiber at Rome" (drawing).

Magnasco, A., 1667-1749, "Cavalier and Monk"; Marcke, E. van, 1797-1839, "Noonday Rest"; Marieschi, M., 1694-1743, "Venetian Scene," "The Villa Malcontenta on the Brenta"; Maris, J., 1837-1899, "Dutch Seacoast"; Meissonier, J. L., 1815-1891, "Portrait of a Man in Uniform" (water color); Millet, J. F., 1814-1875, "Waiting," "Sheep Shearer"; Miranda, J. de, 1614-1685, "Portrait of Doña Mariana of Austria"; Morales, L. de, 1509-1585, "Ecce Homo"; Moreland, G., 1736-1804, "The Wreck, Isle of Wight"; Morse, S. F. B., 1791-1872, "Portrait of Chancellor Kent"; Murillo, B. E., 1617-1682, "The Little Conception"; McFarlane, D., 19th cen., "Ship Granite State."

Opie, J., 1761-1807, "Portrait of Thomas Girtin."

Panini, G. P., 1691-1768, "Italian Ruins" (pair); Peale, R., 1778-1860, "Portrait of Mrs. Stennett"; Perrier S., 1853-1907, "View of Alcalá"; Pessellino, F. di S., 1422-1457, "David

XVth Century Spanish Retable a Nelson Gem



Spanish Retable, "Madonna and Child," XVth Century.

A Spanish altarpiece, dedicated to the Virgin, from the XVth century, considered one of the most complete retables outside of Spain, is one of the many important acquisitions of the Nelson Gallery.

The retable is purported to come from Puerto-mingalvo and is attributed to the circle of Pedro Nicolau and Andres Marzal de Sas. It is painted with tempera on panels and has the original gilded canopy intact. The central panel shows the Madonna and Child enthroned and surmounted by angels carrying scrolls. The central upper panel depicts the Death of the Virgin, lying on a bed of rich brocade, surrounded by mourning Apostles. Her Son

is shown receiving her Soul. To the left are three panels, the Annunciation, the Adoration of the Magi, and the Apotheosis. The Adoration of the Shepherds, the Resurrection and the Descent of the Holy Spirit comprise the right hand panels.

Because of the charm and delicacy of the smaller panels, Professor Post in his "History of Spanish Painting" conjectures that perhaps the artist was a miniaturist and that this is his one large altarpiece. A strong German realism reveals the influence of Marzal de Sas, in whose work is evidenced certain Teutonic tendencies in harshness of features and use of Gothic draperies.

Marching Before the Ark"; Pesne, A., 1683-1757, "Portrait of Queen Ulrike of Sweden"; Piazzetta, G. H., 1682-1754, "Head of a Boy" (drawing); Pissarro, C., 1830-1903, "Market at Pontoise," "Quai Napoleon, Rouen"; Pordenone, 1483-1539, "Story of Aeneas" (drawing); Poussin, N., 1594-1665, "Triumph of Bacchus"; Puvis de Chavannes, P., 1824-1898, "Return from the Hunt."

Raeburn, Sir H., 1756-1823, "Master Alexander MacKenzie," "Portrait of Lady Abercromby," "Portrait of Sir George Abercromby"; Rembrandt, 1606-1669, "Youth with a Black Cap"; Remington, F., 1861-1909, "The Scout"; Reynolds, Sir J., 1723-1792, "Portrait of George Ashby, Esq.," "Ribot, R. A., 1823-1891, "Still Life," "The Story"; Ring, P. de, 1615-1660,

"Still Life"; Robert, H., 1733-1808, "Terrace of Chateau de Marly," "A Park and Figures" (drawing); Robinson, T., 1852-1896, "The Duck Pond"; Romney, G., 1734-1802, "Portrait of First Earl of Farnham"; Rosa, S., 1615-1673, "Argus and Io"; Rousseau, T., 1812-1867, "Cows Descending the Hills at Sunset"; Rowlandson, T., 1756-1827, "Cornish Corn Mill" (drawing), "Sportsman in the Dumps" (drawing); Rubens, P. P., 1577-1640, "Portrait of Old Parr." Sargent, J. S., 1856-1925, "View over Desert of Jerusalem" (water color); Schreyer, A., 1828-1899, "The Oasis"; Seurat, G. P., 1859-1891, "Study for The Bathers"; Siberechts, J., 1627-1700, "Landscape"; Sisley, A., 1830-1889, "Landscape"; Solano, N., 15th cen., "Angel

from the Death of St. Catherine"; Somm, H., 1810-1889, "Portrait of Sarah Bernhardt"; Sonntag, W. L., 1822-1900, "Landscape"; Steen, Jan, 1626-1679, "Peasants" (drawing); Sterne, M., Contemporary, "Bali Girl" (drawing); Stuart, G., 1755-1828, "Sir Edward Parker," "Portrait of Hon. John Foster"; Sully, T., 1783-1872, "Portrait of a Man."

Teniers, D., 1610-1690, "Peasant Interior"; Tiepolo, D., 1726-1804, "Polichinella" (drawing); Tiepolo, G. B., 1696-1770, "Apparition of the Angel to Hagar and Ismael in the Desert," "Head of a Man" (drawing); Tintoretto, J. R., 1512-1594, "Portrait of Tomas Contareno"; Titian, 1477-1576, "Portrait of Antoine Perrenot de Granvelle"; Trinquesse, L., 1746-1800, "A Lady Standing" (drawing); Troyon, C., 1810-1865, "Pasturage in the Touraine"; Turner, J. M. W., 1775-1851, "The Fish Market on Hastings Beach"; Twachtman, J. H., 1853-1902, "Harbor View Hotel."

Valdes-Leal, J., 1630-1691, "St. Andrew, with Scenes of His Life"; Van Cleve, J., 1485-1540, "Madonna with the Carnation," "Madonna with the Child Jesus"; Van Dyck, Sir A., 1599-1641, "Rider with Horse," "Knight on Horseback" (drawing); Van Gogh, V., 1853-1890, "The Olive Grove"; Van Huysum, J., 1682-1749, "Flower Piece"; Van Loo, C., 1705-1765, "Man Seated" (drawing); Van Mieris, F., 1635-1681, "Gentleman and Lady at a Table"; Velasquez, D., 1599-1660, "St. Peter," "The Bacchante"; Van der Velde, d. J., 1663-1707, "A Marine View"; Veronese, 1528-1588, "Christ and the Centurion."

Waldo, S. L., 1783-1861, "Portrait of Jacob D. Clute"; Ward, J. C., 19th cen., "Natural Bridge, Virginia"; West, B., 1738-1820, "Allegorical Group," "Venus Comforting Cupid," "The Three Sisters" (drawing); Whistler, J. McN., 1834-1903, "Old Brighton Pier"; Wouwerman, P., 1619-1668, "Rider Greeting a Young Gypsy."

Ziem, F., 1821-1908, "Fish," "Venetian Scene"; Zoffany, J., 1725-1810, "Family Group in Garden"; Zuccarelli, F., 1704-1788, "Landscape."

Additional Drawings—Palma, Giovino, 1544-1628, "Deposition from the Cross"; Henning, C. D., ca. 1734, "Study of a Cow Lying Down"; Hooch, Pieter de, 1632-1681, "Street Scene"; Metzu, Gabriel, 1630-1667, "Interior, with Woman Dressing Fish"; Molina, Jan, 1605-1668, "Forest Scene"; Vander Does, Jacob, 1623-1673, "Landscape"; Waterloo, Antoine, 1609-1676, "Landscape and Study of Trees"; Wyck, Jan, 1640-1702, "Landscape"; Laquy, W. J., 1738-1798, "Laundry Maid"; Vernet, C. J., 1714-1789, "Bridge and Castle of St. Angelo"; Brando, N. V., 1733-1790, "L'Isle Barbe, near Lyons, France"; Harding, G. P., fl. 1804-1840, "Wm. Petty, Marquis of Lansdowne" (water color); Palmer, Samuel, 1805-1881, "Maidstone Bridge"; Ward, James, 1769-1859, "A Rustic Figure of a Man."

PRINTS

Aldegrever, Henri (1502-af. 1555), "The Hawker," "Titus Manlius," "The Wedding Dance" (set of four); Altdorfer, Albrecht (ab. 1480-1538), "The Death of Dido," "Madonna and Child"; Andrea, Zan (1475-1505), "Christ in Limbo," "St. Jerome Praying in the Wilderness"; Appian, Adolphe, "Une Mare."

Anonymous—French, 16th century, "Page from a Book of Hours"; Italian, 17th century, "Madonna and Child" (after Correggio); Italian, 17th century, "Boy Drummer"; Italian, 16th century, "Classical Subject"; Italian, 1490-1502, "Page from Livy" (two).

Barbari, Jacopo de (ab. 1450-bef. 1516), "Christ as the Redeemer"; Bartolozzi, Francesco (1728-1813), set of eleven; Bateman, American, 19th century, "Reconstruction";

[Continued on page 26]

The Prints

The print collection of the Nelson Gallery contains approximately five hundred examples of the engraver's art, dating from the anonymous woodcut of the fifteenth century to the beginning of the twentieth century.

Martin Schongauer (1450-1491), painter who was also an engraver, is notable for superb impressions of "St. Michael," "St. Barbara" and "The Fourth Wise Virgin." His subjects, always religious, number about 113, and were widely sold not only in Germany but as far afield as Italy, Spain and England. Schongauer established at Colmar a school of engraving, from which came the "little masters" of the next generation, and which had a lasting effect on the art of engraving.

A little clipped right frieze of "The Battle of the Sea Gods" is by Mantegna.

Dürer (1471-1528), one of the greatest of the great, is particularly well represented—a fine "Melancholia," "The Little Horse," "The Effects of Jealousy," "Portrait of Erasmus," a woodcut from the "Apocalypse" series and a rare and perfectly matched complete set of the "Little Passion."

The mastery of Rembrandt, who, like Dürer, reached the masses with his incomparable engravings, is shown in one of the finest impressions of "Portrait of Dr. Ephraim Bonus," "The Three Cottages," "The Beggars at the Door," "Self Portrait" and "The Man with a Beard," among others.

Goya is represented by a complete series of "Los Caprichos" of the printing of 1802, made additionally important by explanatory notes in contemporary handwriting. Goya etched these plates upon his return to Madrid, following his year's sojourn in Andalusia with the Duchess of Alba as his constant companion. Sick from the illness that eventually deprived him of his hearing, the artist has in this series held up to ridicule and ferocious contempt the church, the throne, the law, the army, his friends and the women he had known.

A finely matched "Thames Set," one of the Venetian series and a group of lithograph proofs by Whistler bring the collection to the first years of the present century.

Boucher Painted the Court of Louis XV



"Jupiter in the Guise of Diana, and Calisto," by Francois Boucher.

"Jupiter in the Guise of Diana, and Calisto" is marked by the feminine charm and elegance of a period which has been so well recorded for succeeding generations by Francois Boucher. Often superficial, Boucher's art was thoroughly expressive of the age in which he lived—the time of Louis XV when frivolity, licentiousness and love of beauty held sway. Calisto, in Kansas City's painting, is seen in the arms of Jupiter, who in an effort to conceal this particular "affair" from his ever jealous wife Juno, has disguised himself as Diana.

Born in Paris in 1703, Boucher was first employed as an artist by Jean Francois Cars, the engraver, to make designs and illustrations

for books. After four years spent in Rome, he returned to Paris in 1731 to become France's leading artist. In 1755 he was made director of the famous Gobelins tapestry factory and in 1765 became official court painter. As a favorite of Madame Pompadour, he was commissioned to paint this intellectual and beautiful woman and to execute numerous decorative works at her command. He also held the position of director of the Academy.

Boucher died in 1770, four years before the accession of Louis XVI, at whose outwardly decent Court the popular taste was to turn toward the antique, the "reign of the Greeks and Romans."

Van Gogh Brought

Evangelical Frenzy to Art of Painting

In viewing the works of Vincent Van Gogh one can only best understand them in the light of a knowledge of the life of this impassioned painter.

Van Gogh was a frenzied artist whose output was spread over the short period of ten years. He came from a family of well known art dealers in Holland and at 16 was apprenticed to the firm of Goupil et Cie. at the Hague. From this occupation he shifted to study for the clergy. Realizing that the period of preparation for his evangelical calling would take too long, he decided to be a lay preacher of the gospel. He selected the mining district of Le Borinage for his religious endeavors and it was there that he suddenly became immersed in painting and drawing. The first pictures he painted were scenes of peasant life in Dutch Brabant.

In the early part of 1886 he entered the Academy of Antwerp at the age of 31. Later that year he went to Paris and joined the ranks of the Impressionists, and from then on his real life's vocation began.

M. Michael Puy has said that Van Gogh, "was consumed with the desire to make his canvases living things, to stir up nature, to infuse it with agitation and fire. He was carried away by his inspiration."



"Les Oliviers" (1890), by Vincent Van Gogh.

Sitter Hoped Hoppner's Color Wouldn't Fade



"Lady Fitzgerald," by John Hoppner.

"Toison d'Or" or "golden fleece" was the nickname bestowed by Parisian society in the Directoire period on the lively Lady Fitzgerald, afterward Baroness de Ros, the subject of the portrait by Hoppner, herewith reproduced.

In 1797 Hoppner painted her in one of her own picture gowns, a stiff taffeta, dress in greenish gray with a bright blue belt and

ribbon at the throat, unlike any worn at that period.

A letter in the possession of her family written after Lady Fitzgerald had seen her portrait indicates that the sitter appreciated what posterity has marked as an unusual Hoppner. "I hope the mediums he uses," she wrote, "will not prove to be fleeting, for he has rendered

Gainsborough is ranked by many experts as second only to Sir Joshua Reynolds among English portraitists, but landscape was his first love, deserted only because the English squires and lords of that day had little appreciation for landscape painting—they much preferred to see their own likeness looking down at them from panelled walls. "Repose," reproduced on the opposite page, gives an idea of how Gainsborough would have glorified the English scene had he not had to earn a living.

Gainsborough and Reynolds, born within a few years of each other, were rivals all their lives and even today a pronouncement on their respective greatness is apt to start an argument. Gainsborough, impulsive and unreasonable, and Reynolds, egotistical and intellectual differed on every point that would have brought warm friendship. However, their rivalry had a happy ending.

Shortly before his death in 1788, Gainsborough sent Sir Joshua a letter begging him to come under his roof and view one of his paintings, ending his invitation with the words: "I can with a sincere heart say that I always admired and sincerely loved Sir Joshua Reynolds." The generous Reynolds was touched and accepted. Later he devoted his Fourteenth Discourse largely to Gainsborough.

Thomas Craven in his "Men of Art" puts Gainsborough ahead of Reynolds as a genuine artist. "Unquestionably," he says, "Sir Joshua's great vogue lay in his ability to cover Anglo-Saxon plainness with a veneer of counterfeit dignity. . . . The glory of the school is centered in Thomas Gainsborough who did not seek it. For he was a landscape painter without a market. 'I'm a landscape painter,' he explained, 'and yet they will come to me for portraits. I can't paint portraits. Look at that damn arm! I have been at it all morning and I can't get it right.'"

my likeness to perfection, though rather on the tame side, with a brilliancy and harmony of colors such as Sir Joshua Reynolds could hardly have surpassed, in marked contrast with the dullness in most portraits of ladies of rank and fashion."

In her will, Baroness de Ros bequeathed her portrait to her daughter, the wife of the Hon. John Boyle, and she expressed the wish that her famous "golden fleece" should be cut and preserved by the family.

Cuyp Painted Lowly Cattle in Golden Glorified Landscapes



"Evening," by Aelbert Cuyp.

Aelbert Cuyp (1620-1691) came of a family which produced two generations of artists of which he was the most famous. Not only was he a painter of considerable talents but a distinguished citizen of Dordrecht where he was entitled to sit in the high court of the province.

In his earlier period his subjects were of stables with cattle and horses. Later on he was fond of landscapes of expansive scenery with meadows and cattle and flocks, or rivers and barges in the foreground and distances showing the towers and steeples of Dordrecht. Cuyp is said to be "to the river and its banks what William Vandervelde is to calm seas and Hobbema to woods." His best period is said to have been from about 1655-70 when his landscapes were "saturated with golden light."

In "Evening" he revealed how he painted his favorite cattle large and prominent to insure a wide and spacious view in one part of the landscape that would give the proper sense of space and absence of restraint.

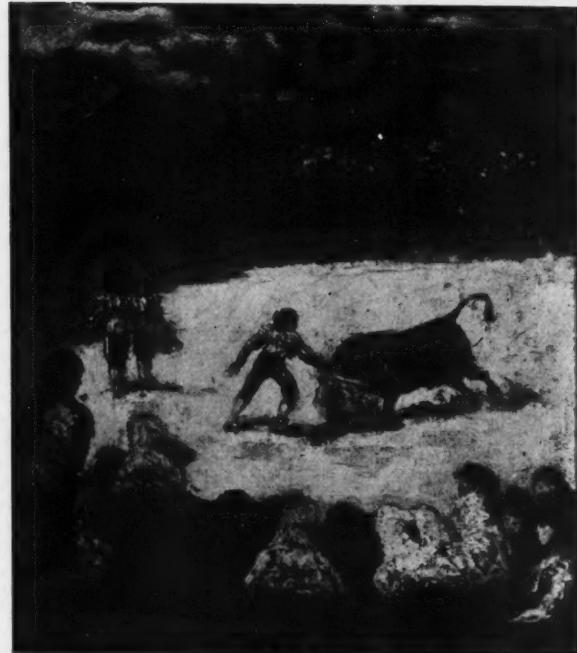
Another Full Page of Paintings in the Nelson Gallery Collection



"Exit from the Theatre," by Honore Daumier.



"The Triumph of Bacchus," by Nicolas Poussin.



"Bull Fight," by Goya (1746-1828).



"Venus Comforting Cupid," by Benjamin West.



"Interior Scene," by Aubrey.



"Repose," by Gainsborough.

Nelson Gallery Has Twachtman's Last Work



"Harbor View Hotel," by John H. Twachtman.

John H. Twachtman's ability to produce harmonious contrasts is revealed in his last painting, "Harbour View Hotel," painted at Gloucester where he died at the age of 49. The spreading elm tree which is a focal point of the picture is suggested against a line of white houses in the background, while in the immediate foreground a stretch of greenish water eddies about a half submerged rock.

Born in Cincinnati, he first studied under Duveneck and like his master went to Munich and worked under Loefitz. In the 80's he visited Paris where he was strongly influenced by the Impressionists, then creating much discussion. "It was a real influence," Allan

Tucker wrote in an appreciation of Twachtman in the Whitney Museum book on him, "and not in any way an imitation, for while he would not have been what he was without that influence, his work was unlike either the general tendency of the movement in the methods of using split color or applying paint, and also unlike the work of any member of the group in seeing the world. . . . In any of his snows, how well is understood and conveyed the miracle that happens when the air, the sky, the earth are filled with moving whiteness, and all these pictures are shot through and through with the piercing poetry that was John Twachtman."

The Acquisitions

[Continued from page 22]

Bega, Cornelis (1620-1664), "Interior of Dutch Cottage"; Beham, Hans Sebald (1500-1550), "Coat of Arms with an Eagle," "Hercules," "Ornament with Dolphins Heads"; Beham, Barthel (1502-1540), "Portrait of Charles V"; Binck, Jacob (ca. 1500-1559), "Death and the Soldier"; Blake, William (1757-1827), "Christ Trampling on Satan"; Blooteling, Abraham (1640-1690), "Cornelis de Wit"; Bonington, Richard Parkes (1801-1828), "Tower of the Great Clock"; Bracquemond, Felix (1833-1914), "A Flock of Teal Alighting"; Browne, Alexander (1667-1690), "Madame Jane Robarts"; Brueghel, Peter (1525-1569) Flemish, "Two Galleys"; Burgkmair, Hans (1473-1531) German, "Triumph of Kaiser Max," Plate I and Plate II.

Calame, Alexandre (1810-1864) French, "Environ de Interlaken"; Callot, Jacques (1594-1635) French, Book of Etchings (13); Canale, G. A., called Canaletto (1697-1768) Italian, "La Piera del Bando," "Roman Monuments"; Carracci, Annibale (1560-1609) Italian, "Holy Family"; Castiglione, Giovanni (1616-1670) Italian, "Noah's Ark"; Cole, Timothy (1852-

1931) American, "Lady at a Spinet" (after Vermeer); Crawford, T. Hamilton (contemporary) English, "Lord Heathfield."

Daubigny, Charles Francois (1817-1878) French, "Le Lac des Deux Amans," "Les Charettes de Roulage"; Drevet, Pierre-Imbert (1697-1739) French, "Guillaume, Cardinal Dubois."

Dürer, Albrecht (1471-1528) German, "Adam and Eve," "The Adoration of the Virgin," "The Effect of Jealousy," "The Little Horse," "The Rhinoceros," "St. Sebastian," Small Passion Series, set of 42.

Earlom, Richard (1743-1822) English, "Alope."

Fantin-Latour, Henri (1836-1904), "Apocalypse," "Bathers," "Sleeping Water"; Fortuny, Mariano (1836-1874) Spanish, "Garde de la Casbah à Tétuan."

Gabian, Ethel (contemporary) French, "The White Door"; Gaillard, Claude F. (1834-1887), "Dom. P. Gueranger," "Oedipus and the Sphinx," "Pere Hubin"; Gauguin, Paul (1851-1903) French, "Vieilles Filles"; Cautier (19th century) American, "Stump Speaking" (after painting by George Bingham); Gavarni, G. S. C. (1804-1866) French, "The Boudoir Key Opens Many Secrets," "A Pierrot"; Goltzius,

Hendrik (1558-1616) Dutch, "Adoration of the Magi," "The Annunciation," "The Circumcision," "Holy Family with St. John the Baptist," "The Nativity," "Pieta," "The Visitation"; Goya y Lucientes, F. J. (1746-1828) Spanish, "Bullfight" No. 2, "Bullfight" No. 7, "The Rain of Bulls," "They Fly," "Who'd Be a Soldier," "Los Caprichos" (80 prints); Gravesande, Chas. S. Van (1841), Dutch, "Amsterdam Pier."

Haden, Seymour (1818-1910) English, "A Lancashire River," "Windmill Hill"; Hanfstaengl, Franz (1804-1877) German, lithographs after the twenty paintings; Harding, James Duffield (1798-1863) English, "Environs de Thiers, Auvergne"; Hirschvogel, Augustin (1503-1553) German, "River with a Castle"; Hirst, Norman (1862), English, "Mrs. Payne Gallwey and Child"; Hopfer, Daniel (ca. 1493-1536) German, "Battle of the Sea Gods (Left) (after engraving by Mantegna)," "Battle of the Sea Gods (Right)," "Infantes Colludentes."

Isabey, Eugene (1804-1886) French, "Ruines du Chateau de Bouzols, Auvergne"; Israels, Josef (1824-1911) Dutch, "The Fisherman."

Jacque, Charles (1813-1894) French, "Landscape with a Cow," "Le Hameau"; Jacquemart, Jules (1837-1880) French, "Soldier and Laughing Maiden"; Jongkind, J. Barthold (1819-1891) Dutch, "Port of Honfleur," "Landscape."

Lalanne, Maxime (1827-1886) French, "Beuzeval," "Rue des Marmousets"; Lepere, Auguste (1849-1918) French, "The End of the Day"; Lobisser, Switbert (contemporary) Austrian, "St. Christopher"; Lorrain, Claude Gelée (1600-1682), "Dance under the Trees."

Manet, Edward (1832-1883) French, "Odalisque"; Mantegna, Andrea (1431-1506) Italian, "Battle of Sea Gods" (right); Masson, Antoine (1636-1700) French, "Olivier le Fevre d'Ormesson"; Master of the Die, Italian, "Apollo and Marsyas"; Meryon, Charles (1821-1868) French, "The Morgue"; Millet, Jean Francois (1814-1875) French, "The Carder," "Digger Leaning on his Spade," "Peasant with a Wheelbarrow"; Montagna, Benedetto da (1470-1540) Italian, "Man Under Palm Tree"; Morin, Jean (1590-1650) French, "Francois Potier, Marquis de Gervres"; Musi, Agustino de (called Veneziano) 16th century Italian, "Venus and Cupid."

Nanteuil, Robert (1623-1678) French, "Charles-Maurice Le Tellier," "Jean-Baptiste Van Steenberghe," "Marie Jeanne Baptiste," "Marc Bochart de Saron."

Palmer, Samuel (1805-1881) English, "The Herdsman"; Pearsall, R. M. S. (contemporary) American, "Casting of the Bells"; Pencz, Georg (1500-1550) German, "Medea Handing the Penates to Jason"; Piranesi, G. B. (1720-1778) Italian, sixteen works; Platt, Charles Adams, American, "Dieppe."

Raffet, Auguste (1804-1860) French, "Attention! The Emperor has his eye upon us"; Raimondi, Marcantonio (1488-1534) Italian, "The Death of Ananias," Series of 32 Prints, "La Favola di Cupido e Psyche"; Redon, Odilon (1840-1916) French, "Intelligence was Mine," "Sleep," "The Sulamite"; Reichenthal, Ulrich von, German, "Pope Martin on Horseback," "The Mass at the Altar"; Rembrandt Van Rijn, H. (1606-1669) Dutch, "Abraham and Isaac," "Beggars at the Door," "Dr. Ephriam Bonus," "Landscape with Three Cottages," "Marriage of Jason and Creusa," "The Nativity," "Old Man with Beard and Furred Hat," "The Pan Cake Woman," "Rembrandt Drawing," "Young Man Reflecting"; Roghman, Roeland (1597-1686) Dutch, "Landscape with Peasant"; Rothenstein, William, English, "Portrait of Rodin"; Rubens, Peter Paul (1577-

[Continued on page 28]

Chardin Evoked Beauty from the Forms of Common Things

"The Bubble Blowers,"
by Chardin.

A variation of the Louvre painting, in which is seen the artist's technical perfection in reproducing textures and his mastery of reflected colors.



Jean Baptiste Simeon Chardin (1699-1779), famous for his still-life pictures and domestic interiors, is the painter of "The Bubble Blowers." Although he was French by birth, Chardin was trained in the Dutch tradition and in his choice of homely things, pots, dishes and loaves of bread, there is a resemblance to the Dutch. These homely objects, painted by Chardin, a simple man, the son of a carpenter, and without culture, appear

as transfigured into poetry and with a magic touch given to their plainness. Unlike the Dutch interiors, however, the sharp edges and the clear atmosphere is missing. Everything is given a soft vagueness which produces a tapestry-like effect.

Chardin in his pictures eliminated every useless object and gradually built up units of solid form. Interested in subjects that were as

equally good to look at as they were to paint, he picked his themes carefully, sometimes spending hours posing them. Then he worked slowly and with great exactness, matching up forms relative to their own peculiar atmosphere. Chardin, who, it has been said, "evoked the secret soul of fruits and vegetables," shows in his work a strong resemblance to French Impressionism, for his technique is strikingly modern. "The Bubble Blowers" is a fine example of Chardin's command over brush and paint, in evoking beauty from common things.

Courbet, Radical in Politics, Ushered in a New Era of Art

Kansas City's "La Belle Irlandaise," by Gustave Courbet (1819-1877), was painted in 1865, six years before Courbet passed into the political phase of his career as a radical and pamphleteer. He had refused the cross of the Legion of Honor offered by Napoleon III, and in 1871, on the downfall of the Second Empire, he was elected a member of the Paris Commune. Thus it happened that he was held responsible for the destruction of the Vendome column, and, unable to pay for its restoration, was placed in prison.

Seeking inspiration from Velasquez and Goya, Courbet championed naturalism against classicism and romanticism. His revolutionary "Bathers," like Manet's "Olympia," was a protest against those nude goddesses, with contours of impossible elegance, and flesh of bloodless, transparent carnations, so abundantly produced in the XVIIth century. He painted nature "with all her crudities and violences."

Thomas Craven in his "Men of Art," describes Courbet as being "a peasant without manners or modesty, and a defiant showman with a strong body and a great pair of lungs. He respected Delacroix but despised his romantic subject-matter, and despised with the same blatant hostility the mincing prettiness and artificial elegance of the Ingres school. His notion of painting was to seize Nature by the throat, as the yokels of Ornans took their women, and to bend her to the will of his vigorous brush.



"La Belle Irlandaise," a Painting by the French Master, Gustave Courbet (1819-1877).



"Portrait of Don Ignacio Omulyran y Rourera," by Goya.



"The Apparition of the Angel to Hagar and Ismael in the Desert," by Tiepolo.

The Acquisitions

[Continued from page 26]

1640) Flemish, "Allegory of Old Age and Youth."

Santain, John, American, "Martial Law"; Schatzbehalter, German, "The Idolatry of the Jews," "Parable of the Good Samaritan," "Judas Bargaining for the Pieces of Silver," "The Stoning of Zacharia"; Schedel, Hartman, German, Nuremberg Chronicle, "The Magdalen Ascending into Heaven," "The Spirit of Missions," "The Creation of Adam"; Schongauer, Martin (1445-1491) German, "The Fourth Clever Virgin," "St. Barbara," "St. Michael," "Christ Bearing the Cross"; Smith, John, (1652-1742) English, "Portrait of John Smith"; Springinkles, (Active 1215-1222) German, "The Holy Trinity."

Teniers, David (1610-1690) Dutch, "Peasants Dancing"; Tiepolo, Giovanni Battista, (1696-1770) Italian, "Oriental Peasant and Family," "The Tomb of Punchinello"; Toulouse-Lautrec, Henri de (1864-1901) French, "At the Opera," "Au Moulin Rouge," "Co-

quelin the Elder," "Nicolle Pierreuse," "Un Vieux Rude"; Turner, Charles, (1773-1857) English, "Oliver Cromwell."

Van Dyck, Sir Anthony (1599-1614) Flemish, "Pieter Brueghel, the Younger." Van Leyden, Lucas (1494-1533) Dutch, "Christ as a Gardener Appearing to Mary Magdalen," "Adam and Eve," "The Surgeon," "Young Man at the Head of a Group of Armed Men"; Van Ostade, Adriaen (1610-1685) Dutch, "The Charlataan God"; Vellert, Dirick (1511-1544) Dutch, "The Temptation of Christ"; Voragine, Jacobus de, German, Her Heiligen Leben Passional (four plates); Visscher, Cornelis (1629-1658) Dutch, "The Mouse Trap."

Whistler, James McNeill (1834-1903) American, forty-six plates;

Wolf, Henry (1852-1916) American, "Abraham Lincoln"; "Wolgemut, Michael (1434-1519) German, "Dance Around the Golden Calf."

Zanis, B. de, Italian, "Triumph of Fame."

Additional Prints—Anonymous, 1475, German, "Mystic Marriage of St. Catherine"; Cort, Cornelius, three engravings after Hieronymo Myciani (1573, 1574, 1575), "Landscape with Men Playing at Dice," engraving after Titian, "Rogero Liberating Angelica from the Dragon"; Alessandri, Innocente, after Domenico Majotto, "Canto di augel lontano afretta il piede"; Daumier, Honore, (1809-1879) French, lithographs from "Le Gens de Justice," "Ca n'empeche que ca vaut," "L'amateur de Melons," "Voyons temoin il serait important de nous faire," "Mon cher Monsieur, impossible de plaire votre affair," "Le question russe traitee dons"; Duvet, Jean, (1485-ab. 1561) French, "The Unicorn Purifying a Stream"; Ghise, Giorgi, (1520-1582) Italian, "Venus and Adonis"; Le Sueur, Eustache, (1617-1655), French, "Diana and Endymion"; Spiegel Menschlich Behaltnis, "Infant Samuel Presented in the Temple"; From the Nuremberg Bible, "Judith with the Head of Holofernes," "Jacob before Isaac," "Moses Receiving the Tablets of the Law," "The Blindness of Tobit"; Geistliche Auslegung des Lebens Jesu Christi, comprising a series of four engraved plates; Life of Melisine, "Warrior Carrying a Large Mask"; Urs Graf: Passion Jesus Christi.



"Italian Ruins," by G. P. Panini (1695-1764). One of a Pair in the Nelson Gallery of Art.



"Queen Ulrike of Sweden" (Sister of Frederick the Great), by Antoine Pesne (1683-1757).

Art the Educator

By ROSSITER HOWARD

Director, Kansas City Art Institute

The opening of a great museum of art in a new region has educational implications as great as the opening of a great library where there has been none. For the first time the people of the region about Kansas City will have a museum that will break down the barriers of time and space from Sakkara to New York. Sheer quality, on which the collection is based, gives unity in the great diversity among the works of art, so that the public may enjoy the oldest or the newest.

At first it will be the curious public which will crowd the galleries and will carry away impressions of elegance and grandeur which will demand no repetition, but by degrees the crowd will sift down to those who come to enjoy the art. There is no measuring the value derived by such a sifted public, and little use in discussing it. Enough to admit that the more who come, the more value are they likely to carry away.

But the Nelson Gallery is set down between the campus of Kansas City University and the Kansas City Art Institute, and there are many more schools, colleges and universities within more schools, colleges and universities within easy reach. These can profit at every point.

First in importance is the contact with actual works of art of prime quality, as important in any art course as actual books in a course of literature. Reproductions simply will not do; they provide data without warmth of experience. All of these neighboring schools have theoretical and historical courses which demand a museum.

For history the collections provide source material, the original material out of which books are made. Children as well as college students are able to profit by learning for themselves from the study of the original data how things were done in antiquity or the Renaissance, their profit being not so much in what they learn as in the scholar's experience of going behind the books to the very stuff they are made of. One such experience is capable of becoming the basis of a habit, and the world needs men of such habits, whether in art or in economics. The art museum offers more unadulterated data than a science museum; for the latter is constantly trying to teach the public and dresses up its presentation of facts for that purpose. The art museum, on the contrary, presents its original works as pure as it can get them. Let the public look and see. Nine-tenths of the public will see little enough, but the student—young or old—has the authentic manuscript of the maker of history.

It is, of course, the artist and the art student who will gain most from the Nelson Gallery. The artist may safely be left to himself; there is little danger that he will copy or try to adopt some obsolete style as his own. But the student needs suggestion among the new riches. The school of the Art Institute, as closest neighbor, is most open to profit, for the Nelson entrance is at the Institute door. There is no desire on the part of any of the faculty to have the students copy the works in the Gallery, but there is every wish to have them know and discriminate. Intimate acquaintance with a wide range of art is as important to artists as acquaintance with great music is to musicians. Who would try to teach music to students who heard nothing but their own compositions and those of their teachers? The diversity of modes of seeing nature as shown

Portrait Typical of Copley's Best Period



"Portrait of Sir George Cooke, Bart.," John Singleton Copley.

With John Singleton Copley (1737-1815), American painters first took a recognized position in the world of art, said Samuel Isham in his book "American Painting," and for this reason he "occupies securely a little niche in the temple of Fame which shields him against oblivion."

Copley began painting early under the guidance of his step-father, Peter Pelham, and at seventeen was recognized as a painter and had continual opportunity to exercise his skill. His work separates itself, according to authorities, into two pretty sharply marked divisions, according to whether it was done before or after he left Boston. He did not go to England until he was nearly forty. The

latter half is considered as far more skilled and complete technically, with fewer glaring faults. In this latter period in which his portraits are said to approximate so closely those of the brilliant circle of contemporary artists in England that they are practically indistinguishable from them, Copley painted the portrait of Sir George Cooke, Bart.

Sir Charles J. Holmes places this portrait at about 1792, when the artist was 55 years old and presumably at the height of his powers. He says of the picture: "The crisp, decisive brush work, sound drawing and fine fresh color are typical of Copley. . . . Indeed, this is the best example of his work I have seen for some years."

in the art of a rich gallery might be confusing to the student were it not that each man naturally is attracted to the forms of art that are congenial to his own thought, forms which clarify his own vision.

Study in the galleries will be done frequently with pencil in hand, for the pencil is an excellent aid to the eye. A drawn characteristic is a discriminated characteristic. And a brush is equally valuable if used with a purpose. To copy a hand as painted by Titian, or a head by Rubens, is to learn something of technique.

Already, before the gallery is open, the impulse of its art has struck the young students at the Institute, through the introduction of two Oriental heads into the class drawing from casts. The new forms from China and Cambodia have started a fresh

search for the particular quality of the sculpture to be drawn—not just a cast but a work of art which demands understanding of its own qualities.

All the schools of the region may profit from these new opportunities to know and feel, with eye and hand and mind, the masters of many ages.

Chester H. Johnson Galleries

410 South Michigan Avenue
Second Floor, Fine Arts Bldg.

OLD AND MODERN MASTERS

Art of Far East in Nelson Gallery Provides Key to Nations



A Bodhisattva. Chinese Sculpture from Rock Temple, T'ang Period (618-907).

The collections of Chinese and Japanese art in the Nelson Gallery will afford a rare opportunity for scholars to study the ancient civilizations of Asia. Herewith are reprinted quoted articles on the art of both nations from the museum's catalogue.

Chinese Art

If it is true that the art of Europe, correctly understood, gives the key to the meaning of European history, precisely the same thing is true of Chinese art.

In the bronze collection of the Nelson Gallery of Art are shown ceremonial bronzes made three to five centuries before Christ by methods not surpassed today in the West, and which

show a beauty of proportion and design that no living designer could possibly match. If we could but comprehend the uses of these bronzes, the details of the ritual connected with them and the ideas behind their ornament and what manner of men with what manner of thoughts these craftsmen were, we should know much of the culture of the times.

The Chou Dynasty (B. C. 1122-B. C. 255)— It was in this Chou period that the philosopher Confucius taught his moral law and instructed his compatriots in the ethical code handed down from their ancestors. It is a sobering fact that neither Christianity nor the writings of Confucius' own contemporaries, the Greek philosophers, have made so profound an effect on so many millions of civilized persons as have the teachings of Confucius.

The Ch'in Dynasty (B. C. 255-B. C. 207)— After this period of dozens of petty principalities and dukedoms China was, for a short half century, united under the Emperors of the house of Ch'in. From that period, or near it, come some of our greatest treasures of bronze ceremonial vessels used to prepare and offer

the sacrifices of grain and of wine and of meat. They are covered with a delicate tracery cast (never chiseled) in the metal surface and, in their long burial, have taken on the lovely greens and browns and the velvety surfaces which, for centuries, have made them the most treasured heirlooms of the cultivated Chinese.

The Han Dynasty (B. C. 206-A. D. 220)— But it is from the following period called Han that the greatest number of Chinese bronzes have remained. These are on the whole somewhat more delicately conceived with thinner walls and less bold design. Almost all those in our possession have a peculiar and romantic history that give them additional importance in the eyes of the Chinese antiquary. For these very pieces are recorded in the published catalogue of the treasure of the murdered connoisseur, the Vice-Roy of Chihli Province, Tuan Fang. So great was his fame as a judge of bronzes that, when he died, his collections were fought over in the markets of China and Japan, Europe and America. An unusually large number of them are doubly



Wall Fresco from Kwang-Sung Temple, Shan-si.



Chinese Painting. "Palace Ladies Making Music." Sung Dynasty.

significant because of the inscriptions cut or cast into the metal by means of which, in time, scholars hope to give them more precise dates. The single carved jade disc, ridden by two dragons is also to be attributed to the early part of this same Han dynasty. It was recently discovered and is thought by some to be perhaps the paramount example of this period and form that is known. Its seemingly simple design must not trick the observer to believe it unworthy of careful study. So too with the specimens of Han pottery in the collection. Dating from about the time of Christ they show centuries of developed craft behind them. The potter's wheel had already been in use for untold generations, and the glaze with which many of them are covered has taken on a silver or gold iridescence from burial. Among the potteries there is a large model of a fort or watch tower, unglazed, which is perhaps the most complete and significant example that remains to us of the architecture of Han. It shows tiled roofs, the bracket system that supports them, and the half-timber construction of the walls. Little figures of the inhabitants are modelled on the balconies looking down.

The Six Dynasties (A. D. 386-A. D. 581)—The abrupt change that came over intellectual and artistic China with the splitting up of the country under the shifting control of no less than six separate kingdoms, is reflected most clearly in the art. This change was brought about by the introduction of the Buddhist religion from India. Up to this time the religion of the common people had been worship of the forces of nature to placate storm and flood and ancestral spirits and to produce crops. The intellectual class were deeply imbued with the ethics of Confucius and his followers. But with Buddhism came a more emotional creed that demanded images to represent spiritual forces and all the art that goes with the ritual of images. Thus for the first time we turn from bronze and jade (which now becomes less beautiful and significant) to stone statuary. We have a bodyless head from the rock chapels of Yun Kang where the earliest dated Buddhist art of China is found—archaic and severe and beautiful. And also an erect deity which, for all its stock proportions and massive conventionalized drapery will impress even the most casual. But no doubt the slender trinity dating from the last years of this period—perhaps A. D. 575—which was cut from the living rock walls of the cave of Tien Lung Shan, will appeal more immediately to the western imagination. These three figures are among



Lion. From Lung Men Caves.

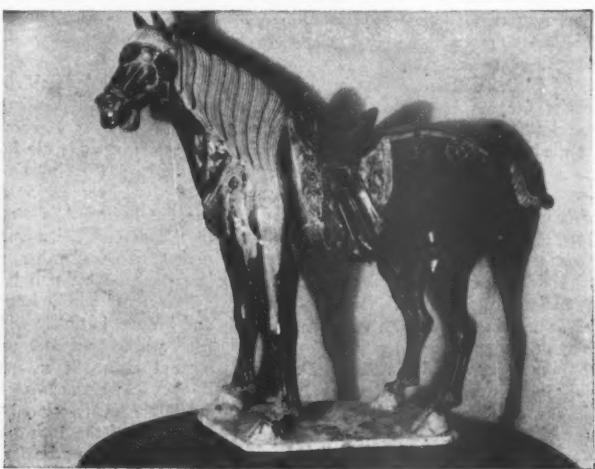
the most immediately appealing in the whole collection. A half naked guardian that once stood at the entrance of one of the same cave chapels, though armless and lacking legs from the knees down, shows the warrior type quite different from that of the serene gods, and is undoubtedly one of the finest examples in existence. But those already initiated into the mysteries of Chinese art will make their pilgrimage also to the high dark stone slab, or stele which was set up in the sixth century

after Christ to the memory of a wise official, and carved with Buddhist figures in relief. Of such stones rare in their own country, a bare half dozen large ones are to be found abroad, and among this half dozen ours ranks high. A special publication devoted to its history and to the translation of its inscription is now being prepared for publication.

The T'ang Dynasty (A. D. 618-A. D. 906)—The foreign religion of Buddhism which had taken firm root in Chinese soil now blos-



Center of Ceiling in Chinese Temple. Ming Dynasty.



Tang Horse.



Persian Carpet Which Shah Abbas Gave to the Pope. Early XVIIth Century.

somed in the sculpture and painting of the next dynasty, and we have grown far from the purely native art of Han. Under the new Emperors of the T'ang dynasty literature flourished and the Imperial armies conquered south China, Turkestan and the Tartar tribes of the north and west. Envoy from Arabia, Persia, Korea and Japan and all the petty Central Asian states were seen at Court. Trade routes to the west were organized and kept open so that Chinese silk, passing from hand to hand, reached far off Rome. These foreign influences are reflected in the art of the day. While our stone head with its broken halo is of the new native style in Buddhist sculpture, the little terra cotta figurines that were buried with their master to serve him in the next world were often quite foreign in manner. Thus the pair of dancing actors are evidently outlanders—perhaps showing even the style of the Roman colonies. Among the other terra cottas one of the most remarkable is that of a laden camel just rising and turning as he does so, to snarl. It is a piece of sculpture of astonishing importance to be contained in less than twelve inches of clay.

The Sung Dynasty (A. D. 960-A. D. 1127)—It is from this period that the earliest paintings in the collection are to be found. Two of them at least are undoubtedly of that period. True examples are so excessively rare that we are fortunate to have two that can not be questioned, and one of them world

famous. That is the scroll known as "Palace Ladies Making Music." There are three or four known examples of this same subject, all of which echo more or less exactly some lost original of the ninth or tenth century. Among these the Kansas City example has been considered the best and probably the earliest. For centuries Chinese scholarship has attributed it to the T'ang period, but it is now generally considered that the original has been long lost and we have a twelfth century rendering of supreme importance. Quite different from this simple and dignified drawing of court ladies and their musical instruments, our other Sung painting is a long landscape scroll with river beaches and flying wild fowl and fishermen in little boats. Such a triumph of draughtsmanship and such perfect translation of the very spirit of landscape into line can not be found in western art—nor, indeed, in the art of China except during the Sung period. Several other paintings in our collections have hitherto been attributed to this dynasty and are indeed of great importance and beauty, but they will be discussed in their proper places as later work. Hardly less important than the masterly pictures of Sung is the pottery nor is its charm less subtle. While the many-colored and highly decorated porcelains of the 16th and 18th century China are beyond all praise for their cunning manufacture, it is the shape and glaze and sparse decoration of the 10th and 11th centuries un-

der the Sung which shows the triumph of true Chinese taste. In these early wares the collection is rich; ivory white bowls decorated in the lowest sensitive relief in the same color, rich tawny bowls prized above all others by Japanese connoisseurs for their tea ceremony and solid jugs for wine and for oil.

The Yuan Dynasty (A. D. 1280-A. D. 1367)—Scholars wishing to examine these collections chronologically will find paintings and potteries ascribed to this short period of foreign dominance in China. Barbarian Mongols sat on the Dragon Throne of Peking—Genghis Khan and Kublai Khan whose conquests included India and reached into Europe itself so that they have become household names. But their conquest of China was not a cultural one. The deep current of Chinese civilization flowed on undisturbed.

The Ming Dynasty (A. D. 1368-A. D. 1644)—When native Emperors again ruled in Peking and the enormous territory that we call China was again a unit, comparative peace, for close on three centuries, brought the arts and crafts to a high level of mechanical perfection, but the perfection of spirit, which marked the work of the Sung, was never again attained. Porcelain (as distinct from the previous pottery) was now developed, and the collection holds a series of single color pieces which depend on their resplendent glaze and perfect proportions to show the beauty of their undecorated surfaces. In painting, there are three large portraits of court ladies which are almost unique in this country. Roughly contemporary with the portraits made by Sir Joshua Reynolds and his school (which can be seen in the English gallery) it is interesting to compare the Chinese point of view in portraiture with that of the European. The rich technique of the oil painter, rendering pink cheek and creamy lace and velvet doublet as like as may be to English sun and light, seems less convincing of aristocracy than the slender high-bred line and lovely tints in which the Chinese lady is drawn and the quiet harmony of sitter and furniture and dress. For the gorgeous and ornate style of the palace architecture one has but to look up at the intricate carved ceiling of nanmo wood taken from a Peking palace residence that was built during the last years of Ming. For Buddhist art, one of the most important examples of this time extant is on the end wall of the great Chinese hall, a huge fresco stretching quite the width of the hall, which shows the Buddha enthroned holding the Wheel of the law in his left hand and surrounded by the lesser gods and a company of saints.

The Ch'ing Dynasty (A. D. 1644-A. D. 1912)—The China of the last three centuries has largely lost the greatness of ancient times in the realm of painting and sculpture and of bronze and jade. But her porcelains are jewels and her textiles are as gorgeous as those of Europe and the Middle East. Of these porcelains there is a growing collection which is slowly being gathered from the dispersed collections of the west and Orient.

Japanese Art

Unlike China, with its scores of dynasties, its foreigners seated on the Imperial throne and constant succession of revolts and rebellions, Japan has had but one Imperial house from the "Age of the Gods" down to the present. Her history is therefore divided, not by dynastic names, but by epochs. The names of these are chosen, some to recall the great families of Shoguns who ruled as lieutenants of the Emperors and some (as in the eighth century and in the seventeenth to the nine-

teenth) called after the city which was at the time used for the capital.

Suiko Period (A. D. 552-644)—The religion of Buddhism was introduced to the islands from Korea in A. D. 552. It produced a profound effect on every department of culture. As for art, it could hardly have been said to have existed on the islands before Buddhism brought it in its train. Naturally, these first forms were Korean in style (or rather Chinese, which at this period amounted to the same thing). The few examples, of the time which have survived the centuries are three wooden buildings (the oldest standing in the world) and a few score statues of bronze and a dozen in wood. Naturally, these are jealously held as National Treasure, and no example of Suiko art can be found outside the country.

Tempyo Period (A. D. 710-780)—The shifting capital was, in 710, permanently established in Nara which town had been laid out like a gridiron after the fashion of the T'ang capital in China. Japanese priests and statesmen no longer content to study Buddhism and literature in the courts of Korea, which was nothing more than a Chinese colony, began to go direct to the Chinese capital for their education. Returning, they remodelled the whole manner of life and thinking among the Japanese aristocracy to conform with that of the continent. Court ceremony, dress, titles, literature and religion were adopted wholesale or adapted slightly to fit Japanese needs. Great monastic establishments were lavishly laid out and the colossal bronze Buddha at Nara was cast—the greatest cast statue in the world. Paintings and the rich furniture of these temples and the Imperial palaces were first imported from the continent, then made in Japan by imported master craftsmen and, finally, produced locally by Japanese who had become as skillful as their teachers.

Fujiwara Period (A. D. 782-1185)—The capital was moved, at the beginning of this period to Kyoto where the Emperors lived secluded in their palace while the powerful Fujiwara family, from which so many Empresses were chosen, managed affairs under the title of Shogun. New Buddhist creeds sprang up or were imported from China and these fostered a refined and beautiful religious art which, though based on that of China, had now become distinctly national and recognizably Japanese. For centuries art and literature were patronized by women and practiced by them to such an extent that the whole culture received a feminine tinge. This is not however, recognizable in the gaunt wooden statue in our galleries which represents the very early years of this period. In spite of the fact that it has lost its color and its gilt bronze ornaments the bare wood retains a powerful charm. The ten foot high seated statue of the Buddhist deity Amida, covered with black lacquer that once shone with gold leaf, dates from the 12th century—the end of this period.

Kamakura Period (A. D. 1186-1393)—Although the Imperial family remained at the capital in Kyoto the real power now passed from the family of Fujiwara Shoguns to that of the Minamoto family who wielded it from the new town of Kamakura not far from the modern capital, Tokyo. It was while Japan was controlled by this family that Genghis Khan having spread his power through India and the rest of Asia and part of Europe, sent a fleet against the islands of Japan. Part of his forces barely made a landing but were cut to pieces by the Japanese and the troop ships bearing the rest were sunk by a storm. The art of this period shows the final

perfection of historical paintings in the form of long scrolls in color or plain ink which are drawn so vividly and so beautifully composed that they comprise one of the most significant schools of art the world has known. Beside this innovation the traditional Buddhist sculpture and painting was carried on enriched, however, with new vigor. Our earliest Buddhist painting, "Kujaku Myo-o," a Buddhist divinity seated on a peacock, is one of the few paintings known of that subject. It is a well-known example of the art of this period.

Ashikaga Period (A. D. 1394-1572)—Relations with China which had long been virtually cut off, were by this time renewed and the works of the great painters of the Sung dynasty were eagerly sought in Japan in return for the superior Japanese swords and lacquer work. The Ashikaga family took over the lay power from the Minamoto Shoguns and wielded it from Kyoto, the capital where the Emperors still remained. A multiplicity of painting schools grew up, largely based on the work of various masters of Sung China. But Japanese sculpture waned. With the practice of the tea ceremony and Zen (contemplative) Buddhism a foundation was laid for the national taste in simplicity and sound craftsmanship that has not been completely lost to the present day.

Momoyama Period (A. D. 1573-1602)—The Tokugawa family now in turn became Shoguns and exercised their power from their new city of Yedo (Tokyo) where all that was most active in the arts and crafts soon followed

their patronage. The increasing riches of the tradesmen made that class dictators of the taste of the day leaving the aristocratic and purely religious forms to languish. Thus grew up the simple art of Ukiyo-e school including the block prints in color which have been so popular in Europe and America during the last half century. While cheap to produce and frequently ignoble and vulgar in subject there can be no doubt that the best of these color prints represent a great artistic achievement and, above all, are well suited to our western taste. This collection includes a small but very carefully selected group of color prints and, what is rarer, a series of original paintings by the very men whose woodcuts made them famous and ran into editions of thousands. Among the earliest of these paintings and possibly the most striking of them all, is the figure of a tall girl in swirling kimono decorated with the leaves of the plant called arrowhead. This is by the master Kwaigetsudo whose wood-block prints are excessively rare and among the most treasured in Japan, and whose paintings are, of course, scarcer still. Hokusai, of whose prints we have some precious examples, is also represented by a spirited painting on wood executed by him to be hung as an offering on the walls of a shrine.

The important series of textiles of this period includes some of the world's most dexterous dyeing, for the water of the Kamo river flowing by Kyoto is said to be second to none for this craft and the artists in that region have for generations been masters.

JOHN LEVY GALLERIES

INC.



"Portrait of a Man," by Jacob van Utrecht.

PAINTINGS

ONE EAST 57th STREET

NEW YORK

Decorative Arts and the Arts of Egypt, Greece, Persia and India



"Venus," by Jules Dalou, French Sculptor of the Nineteenth Century.

In the decorative arts group of the Nelson treasures are important examples of European sculpture, furniture, textiles, ceramics and silver. The most outstanding is the French Ille-de-France Gothic Madonna and Child in high relief, the Apostolic Relief from the Cathedral of Vichy in Catalonia, Spain, and the rugged St. John by Claus Sluter, French sculptor of the XIVth century who worked in that period when Gothic art and wealth were so developed in Flanders as to excite the wonder and envy of the world.

A Madonna and Child relief by Pietro Lombardi is purely North Italian in feeling, while a terra cotta of the same subject is Florentine and comes from the workshop of Benedetto da Maiano. Giovanni Bologna is represented by a typical Venus, which reflects the elegant and slim canon he used. A "Christ Supported by an Angel," by Algardi, is Baroque in feeling. The "Crouching Flora," by Carpeaux, and the Venus by Dalou are typical of the classicism of the early XIXth century.

A Gothic chest from northern France and a Henry II cabinet are characteristic of French XVIth century furniture which so strongly influenced Italian models. A Louis XVIth chair is delicately carved and polychromic, and



"Madonna and Child," by Pietro Lombardi.

a Sheraton bookcase of English provenance reflects the refinement of the cabinet maker's craft of the late XVIIth century.

In the collection of textiles there are many rare examples, such as the red velvet and gold thread Italian Gothic cape, a green and gold Gothic chasuble, a five color velvet Venetian chasuble, a series of eight Flemish tapestries depicting the story of Phaeton, and a Beauvais armorial tapestry. A comprehensive group of laces dating from the Gothic period to the XIXth century completes this collection.

The art of the goldsmith of the middle ages is represented by two pieces from the Guelph Treasure, a monstrance of silver gilt and a jewelled cross. An enamel crucifix is signed by Leonard Limousin and dated 1535. A group of English silver pieces of the Georgian period reveals the classical design and restrained decoration of the XVIIth century. Italian and Spanish pottery and English, French and German porcelains lend color and interest to this department.

ANTiquity

The ability of the old Egyptians to portray movement and variety in spite of the restrictions of the law of frontality is evidenced in the very rare relief from Sakkara, dating from the 5th dynasty, which is in the classical department of the Nelson Gallery. This relief leads to the conclusion that the flat figure was used because the early Egyptian artist

believed that it was truer to nature, better comprehended by his audience and more effective as decoration.

The Egyptians cut reliefs right in their limestone walls with an exactly-right relief in graceful line and pattern and with a "just filling" of space. In addition, all of the reliefs dating from the 18th dynasty on, were heightened by color painting. The gallery's Seankhy Stele from the 18th-20th dynasties, was dedicated to the nobleman of that name and is a fine example of the painted relief.

Another piece in the collection which demonstrates the great ability of the artists of the period in portraiture is the profile representation of Seti I, in sunken relief.

In direct opposition to the Egyptian conception of the human form are the Chaldean works from Tello. These objects, which are important in showing the art which developed into the later Assyrian culture, reveal that the Chaldean artist preferred sturdy, robust types with strong muscular forms and broad shoulders. Unique in the Nelson collection is a group of grave objects from Mizpah, the famous Biblical city of Asia minor.

In the first half of the fifth century, B. C., Greek art freed itself from the bonds of the law which up to that time "condemned the human figure to move on a vertical plane." Typical of the archaic ruggedness of this period is the rare complete statue of Hercules. The late fifth century B. C. brought with it the

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Greek Lion. Fifth Century B. C.

age of Phidias and his group of artists. Typical of the majesty and simplicity of that period and considered as one of its most important documents is the heroic Greek lion, which is believed to have come from a victory monument. A grave stele, serene and dignified in its personification appears to be related to the works of the men who carved the Parthenon friezes.

The great paintings which adorned the walls of the great porticos of Athens and Delphi have disappeared and the only examples of Greek painting remains in the designs which were painted on the beautiful vases of the age. A fine example of this minor art of Greece is a great covered amphora of the red figured type, a type which reached its apogee in the middle of the fifth century and is attributed to the Seleno painter.

From the Graeco-Roman period is a fine "Head of Paris" with Phrygian cap which reveals a strong Praxitelean influence. An early Roman sarcophagus depicting Apollo and the

Muses, and a head of Hadrian, in whose reign were executed a large number of classic sculptures, show the pre-eminence of portrait sculpture of the period.

PERSIA, INDIA

The earliest example of Persian and Indian art in the Nelson Gallery, the Achaemid relief from the palace of Xerxes, shows Assyrian characteristics in its formality and a style of drapery that influenced later Greek sculpture.

In the realm of pottery, the craft is shown from the cruder Samarkand ware, which depended on the available clay, to the fragile and highly decorative Rhages types. During the XVIth century the Chinese influence made itself felt and mosaics became an important branch of the ceramic industry. This period is represented in the Nelson treasures by the great mosaic spandrel from the Bazaar at Ispahan.

The important part played by Persia in the art of book-production is revealed in a sheet

from the famous Shah-Namah of Firdusi. This same decorative quality of the illuminator's brush is also seen in the miniature-like medallions on a pair of painted doors.

Truly royal and representative of the weaver's craft are certain velvets that formed part of the tent of Suleiman the Magnificent which was captured at the siege of Vienna, and a gold brocaded coat from the looms of Shah Abbas. Persian rugs have never been excelled for color and design, and the best of them, which date from the XVIth and XVIIth centuries, display an amazing delicacy in technique and great decorative skill. In this department there is an example of the Polonaise rugs, woven in Persia for the kings of Poland.

There has always been a contact between the Far East and the civilization of the Asiatic rim of the Mediterranean area. The most striking example of this is the Graeco-Buddhist sculpture of the province of Gandhara, which developed as a result of the conquests of Alexander the Great.



To Left—Apostolic Relief from Cathedral at Vichy.



To Right—Greek Amphora.

Five Colonial Rooms Recapture Life and Romance of Early Day



American Drawing Room, 1754, from House Belonging to General Gage.

Colonial period rooms, capturing vividly the atmosphere in which founders of the nation lived, form a most important feature of any large American art museum. Perhaps more strongly than pictures or sculptures or individual pieces of antique furniture, these rooms bring to the visitor the very breath of a romantic age that is past. The William Rockhill Nelson Gallery possesses five fine colonial rooms—a New England kitchen, a Virginia entrance hall, a Massachusetts drawing room, a New England dining room and a South Carolina bedroom—illustrating the varied home life in the colonies, North and South, from the late seventeenth century through the eighteenth.

The earliest room is the New England kitchen or keeping room from Deerfield, dating from the end of the seventeenth century. The feather edge paneling, the great fireplace, the heavy center beam, the girders, and the gunstock beams are all typical of this period. The wide board pine floor and the ceiling boards are all original, and the leaded window is a copy of the Browne house of Watertown, Mass. The fine court cupboard, characteristic of early Pilgrim cabinet making and showing strong Jacobean influence, the oval gate-leg table, the comb-back Windsor chair and the pine Bible box are outstanding items of furniture such as were handed down from father to son.

The entrance hall or vestibule comes from a house in Port Royal, Virginia, built for the Brockenbrough family in the third quarter of the eighteenth century. The beautifully proportioned broken pediments over the doors, the details of the mouldings and cornice and the sweeping arch are fine examples of tide-water Virginia architecture of the period. Of particular note here are the Sheraton chest-on-chest, the labelled Willard clock, the Chippendale chair which came from Mount Vernon, and the Sheraton secretary-bookcase.

General Gage once lived in "The Lindens," Danvers, Mass., from which came the drawing room. The mansion was built in 1745 for the Hooper family of Marblehead. It is an extremely fine and restrained piece of colonial Georgian architecture and may have been designed by the same architect who has left similar monuments in Virginia around Richmond. Of interest are the rare Philadelphia highboy, an article of furniture found in every colonial drawing room, the Chippendale type of Salem wing chair and side chairs to match, the labelled Savery arm chair, the Goddard knee-hole lowboy and the transitional Queen Anne Chippendale side chairs. The curtains are of French lampas of the eighteenth century. The rug is of Spanish origin, made for the English and Colonial market.

The dining room is of an architecture closely

associated with Samuel McIntyre and comes from a house in Salem, dating at the end of the eighteenth century. The original wallpaper is hand-blocked and is of French origin. The moulded plaster ornaments of the mantel and over doors, showing classical figures, baskets of fruit, cornucopias and vases, are of Adam influence and are similar to moulds found in many rooms from the workshop of McIntyre. The rare Duncan Phyfe table, the inlaid Sheraton sideboard, the set of Hepplewhite chairs of New York origin and the McIntyre card table are all outstanding pieces of furniture.

A tragedy of the Revolution is associated with the bedroom which comes from a house built about 1770 by Isaac Hayne in Jacksonboro, South Carolina, the original capital of the state. It is in this room that Colonel Hayne is supposed to have been shot and captured by the British in 1781, prior to his hanging before the house on the charge of desertion. It is typical of the restrained, simple, colonial Georgian architecture found in the Carolinas. Its furnishings include a four-poster McIntyre bed, a McIntyre worktable, a Martha Washington chair and a fine tambour desk. The hooked rug in imitation of an Aubusson carpet, the embroidered mull curtains and the Napoleon design *toile de jouy* bedspread are characteristic of what would be found in a Southern bedroom of this period.

Period rooms from England, France and Spain furnish an Old World comparison with the American colonial rooms which the William Rockhill Nelson Gallery has installed. These rooms are all characteristic of the time and place of their origin.

The English Georgian room, of yellow deal, comes from a mansion known as St. Margaret's Place, King's Lyne, Norfolk, and was built in the middle of the eighteenth century. It was painted and gilded, as were all the rooms of this period. The over-mantel carving, somewhat later, shows a distinct Grinling Gibbons influence. Paintings of corresponding dates add a home-like atmosphere. The example above the fireplace is by Zoffany, the pair over the console tables are of "Sir and Lady Abercromby" by Raeburn and the portrait on the north wall is of "George Ashley" by Reynolds. The Queen Anne blue lacquer cabinet is one of the finest of the period and is noted by Cescinsky.

The paneling of the French Regence room, dating about 1720, comes from a hotel in Paris on the Quai des Celestins, built for Count Nicolai, a Polish nobleman. One of the most exquisite examples of carving of its period, it has for its chief motif the shell and the dragon. This marks an early appearance of the Chinese influence in interior carving. The rare carved and gilded console table repeat the dragon motif, as do the ormolu sconces. The gilt Louis XVI side chair is signed by Boucault and comes from the Chateau of Versailles. The terra cotta bust is of the dancer La Guimard and is by Merchi, while the cartel clock is by La Mazurier.

The sixteenth century painted ceiling of the Italian-Spanish Renaissance room comes from a palace outside of Madrid and shows strong Moorish influence in the elements of design, particularly in the checkerboard and encircled motifs, which recall the brickwork of Teruel. The fine Renaissance door and mantelpiece are Italian of the sixteenth century, as is the carved and gilded sarcophagus-shaped cassone, decorated with mythological scenes. The tapestry of French weave, representing the Temple of Jupiter, is one of a series, other examples of which hang in the Capitoline Museum at Rome.



American Dining Room, 1795-1800, from a House in Salem, Mass.

"Kirkwood Hall" Honors Daughter and Son-in-Law of Founder



Kirkwood Hall of the Nelson Gallery of Art.

One of the great rooms in the William Rockhill Nelson Gallery of Art has been named Kirkwood Hall in honor of Laura Nelson Kirkwood and Irwin Kirkwood, daughter and son-in-law of Mr. Nelson, both of whom left bequests for the erection of the building.

The hall has been executed in marble; the floor being of Italian Travertine and the thir-

ty foot walls of Colorado Travertine. There are 12 colossal black Pyrenees marble columns with Corinthian capitals of Mansota stone and eight Ionic columns of St. Genevieve (Missouri) grey marble.

The collection, it houses, comprises a series of eight seventeenth century Flemish tapestries woven by Jan Leyniers and depicting

the story of Phaeton; two suits of armor, Gothic and Maximilian; a pair of French eighteenth century red granite vases and columns; a French sixteenth century statue of St. Barbara by Pillon; a pair of busts by Coysevox of Louis XIV and the Duke of Orleans; a Gothic Madonna and Child; and a coat of arms of the Salviati family.

Nelson

[Continued from page 19]

editorship The *Star* made a spectacular rise in the newspaper field. Perhaps it was to the editor's advantage, as he himself used to say, that he became a publisher in middle life without training in the newspaper tradition. For that tradition of the '70s was bad. It had developed under the influence of the Civil War psychology that dominated American public life for a generation, and it gave to politics an artificial position of pre-eminence. Newspapers generally were absorbed in the bitter personal politics that were the aftermath of the war.

Nelson felt that his public had far wider and more diversified interests than most newspapers recognized. So he made *The Star* an intensely human publication. It did not slight important news. But in addition it featured news of interest to the home—house planning, gardens, interior decorating, cooking, child training. It specialized on small items throwing light on human motives and actions.

Good taste was fundamental with the editor. He insisted on good taste in the typographical appearance of *The Star*, in headlines, in general make-up, and on good taste in contents.

The Star, to Nelson, was a work of art and he watched its appearance jealously with an artist's eye. Never for a moment did he yield to the waves of sensationalism that occasionally swept the country.

"Hearst may edit all the other newspapers."

he remarked, "but he isn't going to edit *The Kansas City Star*."

In politics Nelson was independent, as he often said, but not neutral. He was an intense admirer of Cleveland and Roosevelt. In the forefront of the Progressive fight of 1912, he regarded himself as a thoroughgoing liberal. In some respects he was. But he was too essentially autocratic to be a real liberal although by the standards of his time he was a non-conformist and often a radical.

It helps to an understanding of *The Star's* founder to remember that he belonged to the generation of the great individualists who guided the destinies of America from the close of the Civil War through the last part of the century to the death of McKinley and the advent of Theodore Roosevelt. He had a natural kinship in feeling and outlook with the autocrats of that day; with J. P. Morgan, the elder; with Rockefeller and Harriman and "Jim" Hill and Mark Hanna.

But an insurgent by instinct (as a boy he had tried to run away from home, and he had been forced to sever his connection with the college to which his father sent him), Nelson always was in revolt against the business practices of his class. He detested special privilege. In Roosevelt's enunciation of the doctrine of the square deal, the Kansas City editor recognized his own creed.

With his artist's sensitiveness he caught the change from the era of individualism of his youth to the new era of social reconstruction ushered in by Roosevelt. He was in sympathy with the change, for it gave him the

opportunity to do the sort of fighting he most delighted in—fighting for the under dog.

Yet he never fully understood what was involved in the transformation he so enthusiastically championed. A leader of the Progressive revolt of 1912 he did not take the trouble to read the Progressive platform, that instrument of hope to all radicals.

"By God, Roosevelt is platform enough for me!" was his reply to an associate who mildly took him to task for failing to know what he was fighting for.

So his democracy was to a considerable extent a feudalistic democracy, to be imposed from above. His designation as "the Baron of Brush Creek" carried an element of truth. As an over-lord he knew what the city needed and he was determined the city should have it. But he chafed at the necessity of using the clumsy instruments of democracy for achievement. Sure of himself, he came to look on disagreement with his views as something akin to treason. He made his way needlessly hard by his refusal to compromise. . . .

Human and erring Nelson was; often overbearing, wilful and self-centered to a degree; yet a tremendous and audacious original force, bubbling with vitality and ideas, an exponent of the civilization of beauty amid almost frontier conditions, passionately devoted to his city and his country; one, in Browning's words, who never turned his back but marched breast forward.

So he became the great journalist and builder of the formative days of the middle West; one of the little group of the real rulers of the America of his generation.

Smith College Buys Huge Work by Degas



"Jephtha's Daughter," by Edgar Degas.

"Jephtha's Daughter," an important early painting by Edgar Degas, has been added to the permanent collection of the Smith College Museum of Art. It was acquired directly upon its arrival in America, it being shown for the first time in the United States as part of the large Degas loan exhibition in the museum galleries, until Dec. 18.

Unlike most of his other early paintings, "Jephtha's Daughter" is a much more sophisticated work and one in which all the characteristics of the later Degas stand out more and more prominently on close observation. The painting is in the grand manner, 10 feet wide by 6 feet 5 inches high, and dates from the 'sixties. It was never brought to the final stage of completion and was kept by Degas in his studio for more than twenty years because of his deep personal interest in it.

"The color tonality," writes Elizabeth H. Payne, assistant director, "is very fine—the soft straw greens of the landscape, the deep blue sky, the rather reddish Delacroix horse, the deep blues and terra cottas of the banners, and the foreground figures in light terra cottas, yellows and mauve greens. The whole painting has a unity of color and a warmth which many of the later paintings do not have." It will make, she adds, a fine companion piece for the museum's large Courbet, "La Toilette de la Mariée."

The Degas loan exhibition comprises a particularly important group. Some of the works and their lenders are: "Uncle and Niece" and "The Millinery Shop," Art Institute of Chicago, Coburn Collection; "Mlle. Fiori in the Ballet of 'La Source,'" Brooklyn Museum;

four bronzes, Frank Crowninshield; "Portrait of Achille de Gas," Chester Dale Collection; "Portrait of a Woman" and "Two Women Seated," Detroit Institute of Arts; "Man's Head," Durand-Ruel; "Man on Hands and Knees," "Reclining Woman," "Standing Woman," "Women with Hands at Neck," Fogg Art Museum; "Le Maître de Ballet," Henry McIlhenny; "Race Course" and "Portrait of a Lady," Museum of Modern Art, Bliss Collection; "La Baisse du Rideau," Robert Treat Paine, 2nd; "Dancers Preparing for the Ballet," Mr. and Mrs. Potter Palmer; "La Saïvoisienne" and "Five Artists," Rhode Island School of Design; "Portrait of Diego Martelli" and "Femme au Menton Levé," Jacques Seligmann & Co.; "Femme Mettant ses Gants," James Thrall Soby; "Ballet Dancers," Marie Sterner Galleries; "Portrait de Jeune Femme," Josef Stransky Collection, Worcester Art Museum.

Christmas Selling Show

The G. R. D. Studio, New York, will hold its fifth annual Christmas Selling Show of small pictures and sculptures, from Dec. 4 through the 23rd, at its new quarters, 818 Madison Ave., New York. Hand-made Christmas cards will be a feature. Following the gallery's policy of last year, the exhibits will have a price range of "under \$5" to \$20. Among the fifty artists will be Kimon Nicolaides, Louis G. Fierstadt, C. G. Nelson, Virginia Snedeker, Howard J. Ahrens, Mary Seaman, Horace Day, Monty Lewis, Sakari Suzuki and William L. Taylor.

In the season of 1934-35 the G. R. D. Studio hopes to resume its regular bi-monthly exhibitions, discontinued temporarily in 1933-34. The studio is a non-commercial gallery and charges no commission to the artist. About 180 painters and sculptors have had their first really effective presentation there. The works of 16 artists were sold in the 1931 show, while 42 artists found purchasers in 1932.

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A \$102,500 Bust

An electric thrill passed through the audience at the last session of the Thomas Fortune Ryan sale on Nov. 25 at the American Art Association-Anderson Galleries, New York, when one of the outstanding pieces of sculpture, the bust of Beatrice of Aragon in marble by Laurana was sold to Lord Duveen for \$102,500. So intense was the bidding for this piece that when the final bid was entered it was met by a flurry of hand-clapping from the audience.

Other pieces which brought high prices are: No. 417—Portrait bust of a Prince of Aragon, Scott & Fowles, \$16,000. 441—Ispahan Palace carpet, D. G. Kelekian, \$13,000. 385A-385M—Series of 12 plaques by Nardon Penicaud, A. N. Bade (agent), \$12,000. 436—Brussels Gothic gold and silver woven tapestry, K. Gratrix, \$11,000. 420—Bronze Statue, "S. Teresa D'Avila" by Cano, Metropolitan Museum, \$10,000. 421—Bronze statue, "S. Pedro D'Alcantara" by Cano, Metropolitan Museum, \$10,000. 422—Plaster bust by Houdon, Elinor W. Ryan, \$7,500. 386—Enamel by Nardon Penicaud, "The Entry into Jerusalem," Arnold Seligmann, Rey & Co., \$8,750. 389—Oval plate by Limousin, H. E. Russell, Jr. (agent), \$6,200. 403—Gilded bronze and limoge enamel châsse, N. A. Linsh (agent), \$6,200. 460—Carved and parcel-gilded walnut cassone, XVIIth century, Arnold Seligmann, Rey & Co., \$5,250. 402—Gilded bronze and limoge enamel Colonna, Arnold Seligmann, Rey & Co., \$4,900. 413—Madonna and Child, sculptured marble mezzo-relievo, Dr. R. Heinemann, \$4,750. 384—Portrait of Charles, Comte de Montpensier, by Leonard Limousin, Arnold Seligmann, Rey & Co., \$4,600. 390—Triptych enamel by Nardon Penicaud, H. E. Russell, Jr. (agent), \$4,000. 440—Persian animal carpet, early XVIIth century, Adolf Loewi, \$4,000.

Other sessions of the sale were equally encouraging, being marked by spirited bidding. The etchings and engravings brought a total of \$16,006, the highest price being \$1,650 paid by S. Grinnell for Zorn's etching, "The Toast," a signed proof of the fifth and last state. Albert Reeve gave \$1,050 for a trial proof of James McBey's etching, "Night in Ely Cathedral," and \$850 for an etching by Zorn, "Fishermen at St. Ives" in the second of two states.

The grand total for the Ryan collections, including etchings and books, was \$409,354.

Atlanta Buys a Duveneck

The High Museum of Art in Atlanta has acquired Frank Duveneck's "Portrait of An Artist" from Frederic Fairfield Sherman, art connoisseur and director of the Sherman Art Gallery of Westport, Conn. This painting was one of the few Duvenecks privately owned, most of his work having been secured by the Cincinnati Museum while the artist was head of the Cincinnati Museum Art School after the death of his wife in 1891. It is believed to have been painted while Duveneck was a student in Munich in the 1880's, a fellow student acting as the model.

"Portrait of an Artist" was discovered by Mr. Sherman about ten years ago, states *The Sentinel* of South Norwalk, Conn., when a stranger brought it to him in New York for sale. What the travels of the painting had been, where the stranger had procured it, no one knows. The stranger sold it at his own price.

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Better Prices

Prices that would indicate that the backbone of the depression in art has been broken were realized at the auction of twenty paintings at the American Art Association-Anderson Galleries, the evening of Nov. 16. The total was \$125,000 and the individual prices were among the highest since the "days of '29." The paintings were from the collections of Sir Albert James Bennett, William Dawson, Ralph L. Christie, Lady Lovat, Baron Nettelbladt and the late Mme. Jean Chissoveloni, all from Great Britain.

The high price of the sale, \$20,000, was brought by Raeburn's "James Christie, Esq., of Durie," and involved the return of the painting to England, the purchaser being Spink & Sons of London.

Romney's waist-length portrait of "Mrs. Mary Keene" brought the second highest price, \$16,000, going to an agent. The sitter's head, silhouetted against oak boughs, is half-turned to the right and is framed by a high coiffure, powdered. A full length portrait of the Hon. Laura Lister as a child by John Singer Sargent was sold for \$15,600 to Scott & Fowles. The painting was consigned by the sitter, now Lady Lovat. H. C. Morgan paid \$12,000 for a painting of St. Thomas by El Greco, executed about 1600-04. The bearded saint holds a staff in his left hand and gives a benediction with his right.

Other prices: Romney, "Lady Hamilton as Supplicant," to B. H. Hackett for \$7,500; Lawrence, "Miss Jenny Mudge," to H. B. Grinnell for \$7,200; Gainsborough, "Sir John Pringle," to J. W. Loring for \$6,000; Hopper, "Mrs. Sophia Dawson," to H. T. Wilcox for \$6,000; Romney, "Eyles Irwin, Judge in the Madras Presidency," to M. B. Henderson for \$7,000.

The Grand Central Winners

Mrs. Wooster Lambert of New York and St. Louis drew the winning number at the annual drawing of the Founders Exhibition at the Grand Central Art Galleries, New York, which gave her first choice. Her selection was "The Rest" by Jerome Myers. Mrs. Helen Holt Hawley, portrait painter, drew the names of the participating lay members from a sealed jar.

The lay members who drew the next nine winning numbers after Mrs. Lambert with their selections, were: Mrs. C. M. Cooke, Sr., "Nakamura Ganjiro" by Allan Clarke; R. W. Lyons, "Old Balconies of Aldeaneuva" by George Wharton Edwards; Floyd B. Odlum, portrait to be executed by Howard Chandler Christy; John R. Vanderlip, "Bavarian Alps" by Hobart Nichols; Mrs. Walter C. Teague, "Breaking Through the Clouds" by Frederick J. Waugh; William Church Osborn, "Sacred Blue" by Hovsep Pushman; Joseph P. Grace, portrait to be executed by Boris Blai; Frank Gair Macomber, portrait to be painted by Leopold Seyffert; Mrs. W. S. Farish, "Lennox Gap" by Chauncey F. Ryder.

The plan of an annual drawing by lay members was inaugurated by the Grand Central Art Galleries at their foundation. John Singer Sargent, the first artist member of the galleries, during his life time contributed a painting each year worth from ten to fifteen thousand dollars.

Brackman Wins High Praise of the Critics



"A Composition," by Robert Brackman.

Robert Brackman's draughtsmanship won the critics in his exhibition of 16 pastels at the Macbeth Galleries. The pastels, according to Henry McBride of the New York Sun, "are marked by the sound draughtsmanship and the solid and engaging qualities that one has come to expect from him. All are knowingly felt structurally and suggestively realized. His portraits have the air of presenting the man as he really is. Even the belligerently self-assertive 'Louis Eilshemius' has at Brackman's

hand the look of a kindly and lovable soul."

Royal Cortissoz of the New York *Herald Tribune* said: "Brackman's draughtsmanship denotes energy, fluency and the reserve which goes with knowledge. There is no meaningless line here. Form is stated with directness and simplicity. The portraits are vitalized, interesting impressions, but do not carry quite the significance of the nudes. In both categories Mr. Brackman calls for commendations of his skill and delicacy in the drawings of hands."

Three Ranger Purchases

The purchase of three paintings by the Henry W. Ranger Fund has been announced by the National Academy of Design, whose council administers the fund. The works were Rockwell Kent's "Snow Fields," given to the Minneapolis Institute of Art; Elliott Daingerfield's "Landscape," awarded to the Smith College Museum of Art, and George Luks' "New Year's Shooter," not yet awarded.

To date 113 paintings have been purchased and distributed to 62 museums and galleries by the Ranger Fund, created in 1919 in the will of Henry W. Ranger, the artist. It is expected that \$13,000 will be spent during the next year for additional paintings. Only the works of living Americans are bought. Luks was still alive when his painting was purchased.

Early American Glass

The Early American Glass Club, formed last winter in Boston, will hold an exhibition at the American Art Association-Anderson Galleries Dec. 12 to 16. A small admission fee will be charged.

The club has 700 members, and this exhibition will comprise more examples of rare American glass than have ever been brought together. Among the different classes to be represented are early blown glass, including Steigl, Amelung, and Ohio types; blown-in-a-mold glass, the finer types of pressed table ware; unusual glass, such as peachblow, amberina and Burmese; and off-blown pieces, done by workmen in the factories after hours, usually for gifts, and much sought by collectors.

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Illustrated Books

Children's books and volumes on Mexico predominate in the selections made by the American Institute of Graphic Arts for its list of best American illustrated books published since January, 1931. Publishers and printers throughout the country submitted 260 books. From this number 17 were selected as "worthy examples" by a jury composed of Thomas Craven, author of "Men of Art;" Dr. M. F. Agha of the Condé Nast Publications; Carl Zigrosser of the Weyhe Gallery; and Mrs. Richard Kimball of Young Books, Inc. The general trend is said to be sharply to the left.

The books: "The A B C Bunny" by Wanda Gag, illustrated by the author; "Snippy and Snappy" by Wanda Gag, illustrated by the author (Coward McCann, Inc.); "Little Mexico" by William Stratling, portraits and decorations by the author (Jonathan Cape & Harrison Smith); "Mexico," photographs by Anton Bruehl (Delphic Studios); "Prelude to a Million Years," a book of wood engravings, by Lynd Ward (Equinox Cooperative Press); "Animosities" by Peggy Bacon, illustrated by the author (Harcourt, Brace & Co.); "The Second Picture Book" by Mary Steichen Martin and Edward Steichen (Harcourt, Brace & Co.); "The Glories of Venus" by Susan Smith, illustrated by Orozco (Harper & Brothers); "Mexicana," a book of pictures by René d'Harmoncourt (Alfred A. Knopf); "The Carpenter's Tool Chest" by Thomas Hibben, illustrated by the author (Lippincott); "The Crime of Cuba" by Carleton Beals, illustrated by photographs by Walker Evans (Lippincott); "Stories," illustrated by Nura (Marguerita Mergentime); "The Brothers Karamazov" by Dostoyevsky, illustrated by Boardman Robinson (Random House); "A Little Boy Was Drawing," text and pictures by Roger Duvoisin (Charles Scribner's Sons); "Dumb Belles-Lettres" by Juliet Lowell, illustrated by Soglow (Simon & Schuster); "George Gershwin's Song Book," illustrated by Alajalov (Simon & Schuster); "Get-A-Way & Harry Janos," written and illustrated by Maud and Miska Petersham (Viking Press).

In commenting on the selection Thomas Craven states: "The illustrated books submitted by the publishers did not evoke shouts of ex-

ultation from the jury. Outstanding examples of fine illustration were rare indeed; and the difficulty was not to eliminate inferior stuff, but to make distinctions between books of passing merit. In the end the decision was based upon the true meaning of illustration—on whether or not the pictures entered into, and illuminated or supplemented the text. In appraising the value of the pictures, consideration was given to the following questions: Is the artist entitled to illustrate this text? Has he manifested any special knowledge or understanding of the subject-matter? Is he qualified, by temperament, training and experience, to participate in the spirit of the text, and to emphasize its mood or its meaning?

"Proceeding from this standard, the jury summarily threw out de luxe editions of academic etching books in which the artist was out of his field; perfunctory jobs by artists who have proved their talent in other works; fake modernism; abstract designs, and all hack work irrespective of physical appearance and the excellence of reproduction. Thus the field was swiftly reduced to a few specimens of honest merit; and it is worth noting that in the final selection, the jury found itself faced with a relatively large percentage of books for children and books illustrated by photographs. The reason is not far to seek. Publishers seem to have discovered the fact that children demand illustrations that really illustrate; and photography, when it is good, fulfills at least one of the offices of honest illustration."

The books are on exhibition at the Squibb Building (31st floor), New York, until Dec. 20.

Pre-Hitler Prints

An exhibition of prints by Käthe Kollwitz, distinguished German woman artist who was forced to resign from the Prussian Academy of Art by Hitler because of her radical tendencies, was presented for the first time to New England art lovers at the Worcester Art Museum during November. A selection of 65 prints, studies from the German social revolution from 1919 to 1921, were shown. The foreword of the catalogue brought out that Miss Kollwitz's work was too sincere and fervent to be classed as propaganda.

California Etchers

The 20th annual exhibition of the California Society of Etchers, now being held in three galleries of the De Young Museum, San Francisco, is, according to Junius Cravens of the San Francisco *News*, "the most live and progressive showing which has been presented by that organization." Besides more than 200 prints by California artist members, the exhibition includes examples by three guest exhibitors—John Taylor Arms, Frank W. Benson and Louis C. Rosenberg.

The society's prize went to Jeanette Maxfield Lewis for a drypoint, "The Beach." Mr. Cravens states that "though this plate is anything but 'modernistic,' it is interesting and carefully composed." An open award was given to "Forest Primeval" by W. S. Rice, "a sparkling block print which sustains form through very simple means." An honorable mention was awarded H. M. Luquians for his dry-point, "Rough Water."

Mr. Cravens asserts that H. S. MacLeod of Honolulu has made tremendous strides in his handling of lithography, as Judson Starr also has in block cutting. A few of the many outstanding prints, says this critic are: "The Kiva" by Gene Kloss, "Death Valley Sand Dunes" by Cornelius Botke, "Snake Eyes" by Esther Bruton, "Setting Fence Posts" by Frank Van Sloun, and "The Last Drop," a satirical lithograph by Philip Little.

Another "Pop" Hart Memorial

During an artist's lifetime, honor and reverence usually come to him but slowly. Then upon his death the world realizes that it has lost a great spirit. The series of memorial exhibitions of George ("Pop") Hart's work, which has been held since his death in September, would seem to prove the rule.

The latest memorial exhibition is a showing of prints, covering the entire period of the artist's production from the early ones of 1921 to those in the last years of his life, at the Brooklyn Museum until Dec. 10. It is particularly fitting that the Brooklyn Museum present a practically complete exhibit of prints executed by Hart in the many media he employed, since it was the first museum to recognize and purchase his graphic work.

The museum's portfolio of Hart prints includes some of the rarer works, such as the lithograph, "Weighing and Matching the Birds." Due to the artist's dissatisfaction with this composition the plate was destroyed.

Stained Glass Returned

When William Randolph Hearst, publisher and art collector, was informed that two medieval stained glass windows in his possession had been stolen from an ancient church at Fecamp, Normandy, he returned them to the New York art dealer, Lucien J. Demotte.

The dealer, according to the New York *Evening Post*, said that the procedure to be followed in returning the windows to the church, if it proved they had been stolen, would be worked out by his attorney.

Mr. Palmer Decorates His Bar

The historic old Palmer House Bar was one of the most famous drinking places in Chicago before the drought. And now young Mr. Palmer, scion of the millionaire hotel family, who is an amateur artist (and a modernist at that), is busy decorating the bar with murals. "Thanks to the cult of self-expressionism," remarks Evelyn Marie Stuart, "some unemployed muralist is out of luck."



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Booklet on request

Mrs. Jacob H. Schiff's Art Collection in New York Auction Sale

In the dispersal of the furnishings of the residence of the late Mrs. Jacob H. Schiff, which will be held at the American Art Association-Anderson Galleries the evening of Dec. 7 and the afternoons of Dec. 8 and 9, following exhibition from Dec. 2, a valuable group of paintings, tapestries and objects of art will be sold.

The paintings, which will occupy the entire first session, include an interesting small painting by Rubens, "Briseis Restored to Achilles." This work, painted about 1620-22, is one of a series of eight illustrating the "Life of Achilles" executed by Rubens as models for tapestries either for Charles I of England or Philip IV of Spain. The entire series of sketches was originally in the collection of Rubens' father-in-law, Daniel Fournier, who died in 1643; a group of six remained in the family collection of the Rt. Hon. Lord Barrymore until June, 1933, when they were sold at auction for the sum of £9,200.

The example in the present catalogue has been recorded in many authoritative works on Rubens and was engraved by Ertinger in 1679 and by B. Baron in 1724. It depicts the aged Nestor conducting a beautiful captive to the joyfully advancing Achilles, as two men pile at his feet gift vessels of gold and silver, under the direction of Ulysses. Four maidens and an attendant with three horses appear behind Briseis, while to the right, in the background, through the open flap of a tent may be seen the body of Patroclus.

Other outstanding works in this collection are "The Mandolin Player" by Van Dyck, "Mary, Countess of Southampton" by Sir Peter Lely, "King Philip IV of Spain," by Joost Sustermans and "Blacksmith—Fire" by David Teniers the Younger. Among the Dutch works of the sixteenth and seventeenth centuries is Cornelis Janssen Van Ceulen's "Portrait of a Lady" dated 1630. Painted at waist length within an oval, it presents a distinguished woman with a broad-brimmed black hat and brilliant white ruff. It was at one time in the collection of Viscount Templeton.

Among the French works, there are Nattier's "Portrait of a Knight of the Golden Fleece," a typical bust-length "Magdalene" figure by Jean Jacques Henner, with flowing auburn hair and bluish green scarf, and Millet's "Woman Sewing."

Several fine tapestries are in the collection. An important Louis XV silk-woven Lille example from the atelier of Guillaume Werniers, dated 1737, "The Parable of the Vineyard," shows a group of men and women, sheep and cattle. This tapestry belongs to a series of six hangings depicting "The Life of Christ" executed in 1735 for Francoise Lachez, who presented them to the Church of the Redeemer in Lille.

A set of eight silk pastoral tapestries after Francois Boucher, woven from cartoons by Philip Rice by Jean Fousadier in 1909, will be sold as individual items. The subjects include



"Portrait of a Lady," by Cornelis Janssen Van Ceulen (1593-1664).

"Divertissements Rustiques" and "L'Amour Rustique."

A group of paintings in which eighteenth and nineteenth century works predominate will be sold the evening of Dec. 14 at the American Art Association-Anderson Galleries from the collections of Alexander Hudnut, Mrs. James B. Wilbur, Jr., and the estate of Kilian Van Rensselaer.

In the English group, Beechey, Harlow, Hopper, Lawrence and Wheatley are represented by portraits and Watts and Shayer by landscapes. In the American section are landscapes by George Inness, two fine works by J. Francis Murphy, a Thomas Moran, a portrait of Washington by Rembrandt Peale, and two Sargents. A Corot, "Le Torrent Pierreux (Crepuscule)," and a David portrait are among the French canvases.

Rare Book Sales

In three sessions, the evening of Dec. 6 and the afternoon and evening of Dec. 7, at the American Art Association-Anderson Galleries, New York, first editions, autographs and manuscripts from the collections of Robert

H. Tannahill, Carroll Carstairs and several other libraries will be dispersed.

An original autograph manuscript, signed, of "The Story of Mimi-Nashi-Hoichi" by Lafcadio Hearn is one of the interesting items appearing in a group by this author. It is dated "Tokyo, June 5, 1902," is carefully written in ink on 47 pages and is the story which appeared in *The Atlantic Monthly* of August, 1903.

An exceedingly rare work, seldom found in the original binding, is a first edition of Edgar Allan Poe's "Tales of the Grotesque and Arabesque," Philadelphia, 1840.

The first five editions of the "Compleat Angler" by Isaak Walton, printed in London in 1653, 1655, 1661, 1668 and 1676 are among the rare items which will be sold in the library of the late Levi Z. Leiter, together with books from two other libraries, the evening of Dec. 15 at the American Art Association-Anderson Galleries. The first edition of Walton's work was so popular and so extensively used by anglers in the field that very few perfect copies are to be found.

9 Original Signed Prints

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Comic Prints of XVIIIth Century Shown



"The Chamber of Genius," Anonymous Color Print of the 18th Century.

A collection of about 75 humorous prints, which were much in vogue toward the end of the eighteenth century, assembled originally by Lady Juliet Duff of London, is being shown at the Arthur U. Newton Galleries, New York, during December.

Included in the selection are prints by Rowlandson, Cruikshank, Woodward, C. G. Grant, John Raphael Smith and J. J. Doyle. Doyle was the grandfather of the late Sir Arthur Conan Doyle and the father of Richard Doyle, who designed the cover for *Punch* which is still in use. Because his political cartoons were so sharply satirical, Doyle found it too dangerous to sign his own name to them and invented the monogram of HB which appears on his works.

No better antidote for present day brooding can be found than in some of these amusing

prints, which have retained their humorous key and do not appear outdated. According to a line at the bottom of one print, these caricatures used to be lent out in folios for the evening. Since movies were unknown, gallants when calling on their ladies would bring their own amusement, in this form.

Rowlandson's prints were very popular. He preferred to depict low life to high. He is represented by several amusing ones in this show. Cruikshank's "Apple Lady," a comical blowsy individual who "never told her love but let concealment like a worm i the bud feed on her damask cheek" is there. An unsigned print, published in 1835, depicts the terrors of deep-sea exploration and may provide some hints to William Beebe for a new bathysphere. It shows four men going down in a diving machine surrounded by weird sea-monsters.

British Art

Each year in the last five, the Royal Academy has held in London an exhibition of foreign art on an unprecedented scale, presenting the achievements of the Flemish, Dutch, Italian, Persian and French schools. Next January and February, England's own art will receive recognition in a great display of paintings in oil and water color, drawings, sculpture, embroideries, tapestries, furniture, silver and objets d'art from the earliest times to the middle of the nineteenth century.

Ample space will be given to those artists who flourished in that notable period of England's art and literature—the eighteenth and early nineteenth centuries—men such as Hogarth, Reynolds, Gainsborough, Constable and Turner. Another feature of the exhibition will be a collection of sporting pictures, in which British artists are acknowledged to be supreme. British silversmiths and cabinet makers, whose works have long been world famous, will be represented by some of their finest creations.

In England many of the best examples of British art are in private hands and are not ordinarily to be seen by the general public. However, the assistance of many of these private owners has been promised. Many important works have passed into American and other foreign collections. Through the kindness of these owners abroad, many treasures of British art will be brought back, if only for a few weeks, to complete the scope of this great exhibition.

"Salon of Humorists"

Carrying on its policy of relief for needy artists, the College Art Association is holding a benefit exhibition, a "Salon of American Humorists," in conjunction with the Park Avenue Fair, New York, from Dec. 4 to 30.

This exhibition includes political cartoons and caricatures from pre-Revolutionary times to the present, and is supplemented by the work of a large group of contemporary American humorists. About 500 items constitute the showing, assembled from leading collections and from the artists themselves.

The proceeds will go toward the establishment of an immediate purchase fund for the relief of artists, which will be dispensed from the very first day of the show. The Association is communicating with hundreds of artists who wish to enter their works for purchase by this fund. Paintings, water colors, prints and drawings valued up to one hundred dollars are eligible.

The exhibition will be open daily including Sundays and holidays at 480 Park Avenue, and there will be an admission charge of 25 cents. The fee for students from public schools, junior high schools and high schools will be only 5 cents.

Making Amends

In its issue of Nov. 1 THE ART DIGEST printed under the title, "Watrous Speaks Up," the gist of an interview which the president of the National Academy of Design gave to the *New York Times*. Inadvertently and contrary to the ironclad rule of the magazine, credit was not given to the *Times*. THE ART DIGEST apologizes.

Women Artists' Officers

The following officers have been elected by the New York Society of Women Artists: President, Sonia Brown; vice president, Margaret Huntington; treasurer, Elizabeth Grandin; secretary, Mildred Peabody; recording secretary, Lucy L'Engle. A series of exhibitions will begin in January.



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DEL MONTE, CAL.

Del Monte Art Gallery—Dec.: Annual exhibition of paintings by California artists.

LAGUNA BEACH, CAL.

Laguna Beach Art Association—Dec. 6-Jan. 29: New Show by members. Fern Burford Galleries—Dec.: Paintings by California artists.

LA JOLLA, CAL.

La Jolla Art Gallery—Dec. 2-30: La Jolla Art Association.

LOS ANGELES, CAL.

Los Angeles Museum—Dec.: California Art Club annual exhibit; local printmakers. Foundation of Western Art—Dec.: 1st Annual exhibition California architecture.

MILLS COLLEGE, CAL.

Mills College Art Gallery—To Dec. 15: Prints by Albert Heckman.

MORRO BAY, CAL.

The Picture Shop—Dec.: Work of local artists.

OAKLAND, CAL.

Oakland Art Gallery—To Dec. 6: Sculpture and paintings by Archipenko. Dec. 1-Jan. 1: Travelling exhibit of California Water Color Society.

PALOS VERDES, CAL.

Public Library and Art Gallery—To Dec. 31: Exhibition of paintings by "Independents."

PASADENA, CAL.

Grace Nicholson's Art Galleries—Dec.: Japanese sculpture; Chinese wood sculpture; Korean pottery figures; Danish and Swedish art; Lalique glass; Danish bronze art; Chinese Jade objects.

SAN DIEGO, CAL.

Fine Arts Gallery—Dec.: Progressive painters of Southern California; block prints and aquatints by Marian Terry and Ivan Messenger.

SAN FRANCISCO, CAL.

California Palace of the Legion of Honor—To Jan. 2: Paintings, drawings and sculpture by Zheng Ya Gao; paintings by Leland Curtis; 8th annual exhibition of San Francisco Society of Women Artists. To Dec. 11: Paintings by Russell Cheney. M. H. De Young Memorial Museum—To Jan. 2: Tempers designs by pupils of Marian Hartwell. Dec. 5-Jan. 7: Prints, Thomas Handforth; wood engravings, H. Eric Bergman. Dec. 1-Jan. 1: Photographs, Anton Bruehl. Ansel Adams Gallery—To Dec. 12: Drawings, Ralph Stackpole. S. & G. Gump—Dec. 4-16: Work by Wm. Gaskin.

STOCKTON, CAL.

Louis Terah Haggan Memorial Galleries—To Dec. 15: Indian handicraft, assembled by Charles Dunlap; paintings, Maynard Dixon, Theodore Wores, and Bertha Boye; photographs, Anne Brigman.

DENVER, COLO.

Denver Art Museum—Dec.: Survey of painting (A. F. A.); 50 color prints of the year—1933 (A. F. A.).

HARTFORD, CONN.

Wadsworth Atheneum—To Dec. 9: Kansas City Woodcut Society.

WESTPORT, CONN.

Sherman Gallery—To Dec. 12: Paintings, Alice T. Gardin.

WASHINGTON, D. C.

Library of Congress—Dec.: Original drawings, late Arthur I. Keller. Arts Club—Dec. 3-17: Rotory show of 1933 exhibition of Philadelphia Society of Etchers and etchings, Dorsey Potter Tyson. Corcoran Gallery—To Dec. 22: Water colors, Charles H. Woodbury. Division of Graphic Arts (Smithsonian Institution)—To Jan. 2: Lithographs, Thea Ballou White. National Gallery of Art (Smithsonian Institution)—Dec.: Gellatly Art Collection. Phillips Memorial Gallery—Dec.: Pictures of People, Freshness of vision in paintings; paintings, Eilshemius and early water colors, Charles Burchfield. Howard University—Dec. 9-Jan. 3: African Bushmen paintings (A. F. A.).

WILMINGTON, DEL.

Wilmington Society of Fine Arts—Dec. 4-22: Paintings by contemporary Americans.

ATLANTA, GA.

High Museum of Art—Dec.: Exhibition of Hook Rugs.

SAVANNAH, GA.

Telfair Academy of Arts and Sciences—Dec. 2-29: Modern Painters (A. F. A.).

HONOLULU, HAWAII

Honolulu Academy of Arts—To Dec. 15: Annual show, Honolulu printmakers.

CHICAGO, ILL.

Art Institute—To Dec. 31: Prints by Piranesi, Canaletto, Blake and Goya; memorial exhibition of prints by "Pop" Hart. Chicago Woman's Club—To Dec. 16: Water colors, Clara MacGowan. Arthur Ackermann & Sons—Dec.: English prints. Carson Pirie Scott—Dec.: Etchings. Marguerite Kirmse. Chicago Galleries Association—Dec.: Christmas Show. Chester H. Johnson Galleries—To Dec. 15: Important drawings and water colors. M. O'Brien & Son Galleries—To Dec. 15: Sketches in water color of "Young America" by Peggy Palmer. Increase Robinson Gallery—Dec.: Contemporary water colors and prints. Rouiller Art Galleries—Dec.: Prints of all periods.

RICHMOND, IND.

Art Association of Richmond—Dec. 3-18: Portraits by John King.

SALINA, KANS.

Salina Art Association—Dec. 1-15: National Scholastic exhibition of High School Art

NEW ORLEANS, LA.

Isaac Delgado Museum of Art—Dec. 3-Jan. 3: Caribbean water colors, by Walt Dehner and sculpture, Angela Gregory (auspices Art Assoc. of N. O.). Arts and Crafts Club—Dec.: Membership Show.

BALTIMORE, MD.

Baltimore Museum of Art—To Dec. 17: Gothic art; miniature flower paintings by Lorna Burgoine; water colors, Robert Hallowell; prints from Lucas collection. Maryland Institute—To Dec. 8: Eve. Sun contest sketches, Dec. 12-18: Christmas wreaths and table decorations. Friends of Art House—To Dec. 29: Paintings and lithographs, Ruth Starr Rose.

ANDOVER, MASS.

Addison Gallery of American Art—To Dec. 18: Business Man's collection of contemporary American painting; paintings of ancient Egypt, Joseph Lindon Smith; contemporary American drawings.

BOSTON, MASS.

Museum of Fine Arts—Dec.: Museum collection. Goodman-Walker Galleries—To Dec. 16: Drawings and water colors, Coleman, Brook, Weber, Kroll and Sheeler. Foster Brothers—To Dec. 9: Water colors of England and Italy, R. Clinton Sturgis. Boston City Club—To Dec. 11: Etchings and drypoints of shipping and marine subjects, C. J. A. Wilson. Guild of Boston Artists—To Dec. 9: Water colors of New England and Florida, Sears Gallagher. Grace Horne's Galleries—To Dec. 16: Water colors and paintings, John Whorf. Robert C. Vose Galleries—To Dec. 9: Paintings, John Lavelle.

CAMBRIDGE, MASS.

Fogg Art Museum—To Dec. 31: Japanese Scroll paintings of 8th to 18th centuries and Etruscan art.

HINCHIN CENTER, MASS.

Print Corner—Dec.: Animals by Elizabeth Norton in blockprint and drypoint.

NORTHHAMPTON, MASS.

Tryon Art Gallery Smith College—To Dec. 18: Paintings, pastels, drawings, Degas.

SPRINGFIELD, MASS.

Museum of Fine Arts—To Dec. 10: Prints, Käthe Kollwitz. To Dec. 17: Rembrandt etchings (College Art Assoc.). George Walter Vincent Smith Art Gallery—Dec. 9-31: Oriental rugs.

WESTFIELD, MASS.

Westfield Athenaean—Dec. 8-30: Contemporary water colorists (1933) water color rotary A. F. A.).

WORCESTER, MASS.

Worcester Art Museum—Dec.: Museum's collection.

MUSKEGON, MICH.

Hackley Art Gallery—Dec. 1-30: Selected color reproductions for use in American homes.

MINNEAPOLIS, MINN.

Minneapolis Institute of Arts—To Dec. 28: Recent paintings, B. J. O. Nordfeldt; paintings, James Chapin; 2nd annual Salon of Photography. Dec.: Fore-edge paintings; Japanese color prints.

KANSAS CITY, MO.

William Rockhill Nelson Art Gallery—Dec. 9-31: Gallery's collections.

ST. LOUIS, MO.

City Art Museum—Dec.: Collection of Old Masters and decorative arts.

SPRINGFIELD, MO.

Springfield Art Museum—To Jan. 1: Japanese block prints; Chinese ivories.

MANCHESTER, N. H.

Currier Gallery of Art—Dec.: Drawings and cartoons for mural decorations by Dean Cornwell; pastels, Walter Griffin; original drawings for Mickey Mouse, Walt Disney.

MONTCLAIR, N. J.

Montclair Art Museum—To Dec. 24: 3rd New Jersey State annual exhibit.

NEWARK, N. J.

Newark Museum—To Jan. 1: 50 modern American water colors (College Art Assoc.). To Dec. 23: Chinese art, pottery and porcelain.

ALBANY, N. Y.

Albany Institute of History and Art—Dec.: Water colors by Washington artists (Art League of Washington); water colors, Catherine Morris Wright; designs in tempera, Myron Johnson.

BROOKLYN, N. Y.

Brooklyn Museum—To Dec. 16: Illuminated manuscripts, Arthur Syzyk. To Dec. 10: Memorial exhibition of prints by "Pop" Hart. Dec. 2-Jan. 1: Handicrafts of the Southern Highlands (A. F. A.). Grant Studios—To Dec. 12: Paintings, Belle Cady White and Walter Louis White.

BUFFALO, N. Y.

Albright Art Gallery—Dec.: Polish exhibition.

ELMIRA, N. Y.

Arnot Art Gallery—Dec.: Exhibition of prints selected by Albert W. Force.

NEW YORK, N. Y.

Metropolitan Museum of Art (82nd St. & Fifth Ave.)—Dec. 9-30: Blaue collection of textiles and Fahnestock collection of laces. Dec.: Islamic miniature paintings and book illumination; recent accessions in Egyptian department; 300 years of landscape prints; lace shawls. Ackermann & Sons (50 East 57th St.)—Dec.: English sporting prints. American Institute of Graphic Arts (Squibb Bldg.)—Dec.: American Book Illustration. An American Group (Barbizon Plaza Hotel)—To Dec. 30: Christmas Gift Show of water colors, etchings, drawings, lithographs, gouaches and small oils. An American Place (509 Madison Ave.)—To Jan. 3: New Oils and water colors, John Marin. Argent Galleries (42 West 57th St.)—Dec. 4-30: Christmas show; small pictures, crafts and sculpture. Art Students League (215 West 57th St.)—To Dec. 9: Print show arranged by Katherine Cawein. Averell House (142 East 53rd St.)—Dec.: Garden sculpture and accessories. AWA Clubhouse Gallery (353 West 57th St.)—To Jan. 9: Exhibition of major works in oil and sculpture. John Becker Gallery (520 Madison Ave.)—To Dec. 5: Isobel Carlton Wilder collection of early American sculpture. Belmont Galleries (576 Madison Ave.)—Dec.: Old Masters. Brummer Gallery [Continued on page 49]

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(See School ad. on page 43)

A Review of the Field in Art Education

Expert Advice

The fault of most young illustrators is not so much their inability to draw good pictures as their failure to analyse different types of magazines and to learn what editors want, Dr. M. F. Agha, art director of the Condé Nast publications, declared Monday evening, Nov. 20, in the opening address of the 1933 lecture series of the Art Directors' Club of New York. The meetings are being held this year in the assembly hall of the J. Walter Thompson Company, 420 Lexington Avenue, New York, and will continue until December 18.

"I would urge young artists to learn how to spell the names of leading publications correctly and I would also advise that they occasionally take time to read some of the magazines in which they expect their illustrations to be published," Dr. Agha said. "It is impossible for the art editors to put into words all of the subtle requirements of their magazines. The artist must try to guess and must try to do it about fifty per-cent better than anyone else."

Dr. Agha was followed on the opening program by Henry Quinan, art editor of the *Woman's Home Companion*, who told of the results of a scientific investigation conducted by college professors on behalf of a leading advertising agency to discover the type of illustration most popular with women readers. The investigation disclosed that almost without ex-

ception women selected love pictures of two figures, "a man and a woman in a clinch," as the most appealing.

There was, in fact, such uniformity in the most popular selections that, if the results of the investigation are to be taken literally, Mr. Quinan said, an art director might save himself a great deal of time and worry by making up about four different settings and using the same two figures to illustrate every article in the magazine.

"As I say, these results have been determined by a very carefully conducted investigation," Mr. Quinan declared, "but I will also say that if we are ever to approach the pinnacle of excellency that American illustrators once held, we must prove to these investigators that they are wrong. Sincere, intelligent conception in illustrating will drive the 'he and she clinches' out of the pages of our magazines."

"Although I have no scientific study on which to base my observations, frankly, I question whether it is true that this is the type of illustration women readers really prefer. I am inclined to give them credit for better taste. You remember when the movie magnates told us that costume pictures would never be popular. Now look at the success of *Henry the Eighth*. The fact is it is dangerous to generalize. There are no rules. Anything that has that indefinable spark, anything that clicks, will be a success."

James C. Boudreau of Pratt Institute, chairman of the 1933 lecture series, opened the

first session Nov. 20, by introducing Joseph Platt, art director of the *Delineator* who in turn introduced the speakers of the evening. Mr. Boudreau outlined plans for the remaining four lectures of the series which were to include Ray M. Schmitz, secretary of the Packaging and New Products Division of the General Foods Corporation, and Morris Rosenbloom, art director of Abraham & Straus, who discussed the art problems of the large corporation and the department store on Nov. 27; Elwood Whitney of the J. Walter Thompson Company and Burt Vaughn Flannery of Young and Rubicam, who will present advertising agency problems, December 4; Donald R. Dohner of the Westinghouse Electric Company and Frederick J. Kiesler, architect, who will discuss industrial art, December 11; and finally Byron Musser and Nathaniel Pousette-Dart, artists' agents, Dec. 18.

From the Paris Ateliers

William M. Odom, president of the New York School of Fine & Applied Art, who recently returned from the Paris Ateliers of the school, announces a special exhibition of water colors of French and Italian historic interiors of the eighteenth and nineteenth centuries at the Museum of French Art, 22 East 60th Street, from Dec. 13 to 20. These water colors are by students of the Paris branch, who recently spent several weeks in Italy with the school's Italian Research Group.

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A Review of the Field in Art Education

Nothing Original

The startling statement that there is no such thing as originality in the fine arts comes from Frank Rutter of the London *Sunday Times*. Using Bertram Nicholls' first water color exhibition at the Fine Art Society, London, as a "horrible example," Mr. Rutter states that there is not, and never has been, an entirely original painter. All artists, in other words, are plagiarists from those who came before. Mr. Nicholls, says this critic, has in his own eminently distinguished way evolved a personal style by diligent study of English eighteenth century masters—Wilson, Reynolds, Cotman, and Cozens.

"It is an extraordinary thing," continues Mr. Rutter, "that whereas in the sister art of literature it is universally recognized that enjoyment of an author is heightened by subtle allusion to or apt quotation from the classics, in painting and sculpture any clear reference to the work of a great predecessor is generally tabooed. What is accounted a virtue, a token of scholarship, in poetry or prose, is regarded in any practitioner of the Fine Arts as a sign of depravity. To-day there is no surer or swifter way of damning an artist than to declare roundly he is not 'original.'

"Yet what exactly do we mean by this much-abused word, original? In one of his *Discourses* Reynolds has told us:—'Raphael began by imitating implicitly the manner of Pietro Perugino, under whom he studied, hence his first works are scarcely to be distinguished from his master's.'

"Sir Joshua then describes how Raphael went on to imitate the grand outline of Michelangelo and the colour of Leonardo; and he concludes his tribute to this serene genius by saying that Raphael was 'always imitating and always original.'

"That Mr. Nicholls's pure water-colours are noble in conception and magisterial in craftsmanship can hardly be denied; yet many who admit their beauty may feel a little guilty in so doing, fearing lest superior wisdom may pronounce this sensitive scholar to be an artist 'not entirely original.'

"Listen! There is not, and never has been, an entirely original painter. All artists are borrowers; but some conceal their pilfering. It is less easy to detect an act of looting from catacomb paintings (Matisse), or negro sculpture of uncertain date (Picasso), than in the work of one who helps himself openly to the treasures of the classics. The crime of Bertram Nicholls is not that he has borrowed, but that he has taken his cash from an unfashionable till."

"Twenty years ago I was greatly attracted by Gauguin's phrase, 'In art there are only

revolutionists or plagiarists.' Now that I am older—and I hope a little wiser—I see that in the last thousand years at least there have been no revolutionists in art. All painters and sculptors are plagiarists, and the only difference between them is whether they build their own particular style on an older or newer tradition.

"Gauguin's newness consisted in his reversion to an older style, and he would have been nearer the truth had he said, 'In art there are only reactionaries and progressives.' He himself, of course, was a reactionary, just as to-day Stanley Spencer and Matisse are reactionaries while Steer and Bonnard are progressives. I assume, if there be any difference at all between reactionaries and progressives, that the progressive painter is a man who builds on a newer tradition in preference to an older one; and old as the principles of impressionism are, it is at least a newer tradition than that bequeathed by the primitives.

"It is the height of folly to jump to the conclusion that a painter must be good because he follows one particular tradition. It is no more meritorious to paint in the style of Cezanne than in the style of Titian, except, perhaps, that it is infinitely more difficult to do the latter with success. It can be done, however, as Delacroix proved.

"Excellence in painting is not so much a question of kind as of degree. The fatal error made by so many contemporary painters is believing that the way to salvation is to follow the tradition most in vogue at the moment. They confuse an ephemeral fashion with eternal excellence.

"Some traditions are certainly better than others but the important thing is what the artist makes for himself out of the tradition of his choice. Picasso achieved some admirable early paintings by fusing the traditions of Goya, Daumier, and Lautrec. Braque has produced meritorious paintings under the influence of Picasso's later work; but these paintings are good, not because they are in a semi-cubist style, but because Braque is a good craftsman in pigment, has a nice taste in colour, and considerable skill in decorative design. These are the qualities which give Braque's works such value as they possess; and these qualities would be present in whatever style he painted. The quality of a wine is revealed by its bouquet and flavour, not by the shape of the flask in which it is served. Style is only a container, and the things inside it are the things that matter.

"These things being so, it does not matter very much whether you are progressive or reactionary. Progress—if you believe in the thing more than Dean Inge and I do—possibly has its own reward. The justification for reaction, of course, is *reculer pour mieux sauter*. If you choose to retire before you leap, it is not certain you can jump farther forward the farther you go back. Each artist must judge his own distance."

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"Nationalism"

American artists are in danger of being forced to fall in line with a world-wide drive to "pigeonhole" art on a falsely conceived nationalistic basis of which the recently declared dictatorship over art in Germany is the latest development, asserted Edward Biberman, American modernist, in a radio talk over WOR, under the auspices of the College Art Association.

Painters and critics who are "tripping over themselves in a mad endeavor to establish an American School of painting" were criticized by Mr. Biberman as being intent on "doing the Goebbels act" in American art. In other words, they want to establish a summary and unintelligent dictatorship for culture in America as it has been done in Germany, where Dr. Joseph Goebbels has been inaugurated head of the National Chamber of Culture.

Other nations which by political control are attempting to nationalize their art forces were mentioned by Mr. Biberman. He said: "In Soviet Russia the painters, who before the revolution painted pictures of the nobility, the wealthier middle class or the colorful peasant, now paint the shock troops in the factories or politico-social compositions, propagandistic in quality, in an earnest endeavor to make their works economically significant and of their time.

"In Italy the artists have been advised by Mussolini to shun all external influences, to become 'Italian' again and to return to the glories of the golden era of painting of the Renaissance. In Mexico for the last fifteen years there has taken place some of the strongest movements for a 'national' art, an indigenous product, rooted in its own soil, and uninfluenced by outside artistic dictates.

"What is happening in America? We have no political compulsion exercised over us, as painters, but is there by implication and critical suasion a dictation?"

By most present evaluations, Mr. Biberman said, it would be necessary to call the thousands of American made water colors of Venice Italian, all paintings of the bridges of the Seine French and Gauguin, a South Sea Islander. "It is into such absurdities," he asserted, "that we in America at the present time are being carried. We must not allow ourselves to be bullied into a false basis of nationalism."

Threadbare Garment?

"I don't think Giotto's primitive cloak can stand being worn another era, as it is so frayed now it can be seen through."—Joe Clark in Cleveland *Silhouette*.

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The Controversy

Under the title "A Reply to Archipenko and Kent," Evelyn Marie Stuart, Chicago art writer, has joined the controversy between Warren Cheney, Henry R. Poore and Alexander Archipenko on the question of whether the Academy is dead or not. She also answers the attack made by Rockwell Kent on art critics. She says:

In his article in THE ART DIGEST headed "Necrology?" Mr. Archipenko asks in one paragraph why we, in metropolitan cities, should "digest the spiritual food of five hundred years ago," and in the next passage wonders why people who like antique art—as Italian and other primitives and Oriental art, as a rule abhor modernism.

It might be said that the artist has answered his own questions. However, we will take them up separately.

To the first the answer is that many people find modern fine art empty, for the greater part, because it deals with no new subject matter and serves no end of modern life.

As to the second, let me say, as one who enjoys Egyptian, Byzantine and some Italian Primitive art, and who loves Chinese paintings and Japanese prints, while abhorring 99 percent of all modernism, that my feelings are much like those of a pawn broker who specializes in diamonds and is offered a glass imitation as collateral for a loan.

The great charm of genuine primitivism is its originality and sincerity. The great charm of Oriental art is its legitimate Asiatic quality. One may love the prattle of babes and be nauseated by a fifty year old soubrette doing baby talk monologues. One may like Chow dogs and not mixtures of Chow, French poodle and Dachshund; one may admire Asiatics and distrust Eurasians, and prefer a thoroughbred black man to a mulatto.

All imitations have a cheapness that no one can escape and all mixtures a tendency to partake of the faults and weaknesses of their component elements rather than the virtues and the strength.

Mr. Archipenko makes a point when he observes that "the artist today must give in art an expression of contemporary progress." We will say "Amen" to that. But why should he attempt to do it by discarding nearly everything that art has acquired in technique during long ages of effort? Are Mr. Archipenko's madonnas, which seem modeled after the wooden articulated lay figures of the studio, or John Storr's, faceless and clothes-pin-formed Ceres in any way expressive of the program of today? The ideas are as old as time and Greek mythology and the treatment harks back to beyond the Neanderthal. Why do the same modernists who prate about scientific art for a scientific age, reject perspective, oftentimes, when it is the most scientific aspect of graphic representation? Why are they blind to the fact that the particular picture which qualifies as an illusion of reality, cunningly achieved through accurate drawing, modelling and linear and aerial perspective, is about fifty thousand times as "scientific" as any thing done in the flat and with purposeless, or purposeful, distortion? Indeed, naturalism is weak in that it is a

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little too scientific. The primitive arts were often stronger, though lacking science, because they adhered to good decoration. Modernism often lacks both science and aesthetic quality, having neither the cunning to trick us with a false presentation of reality or the good taste to evolve something better in a well balanced design.

Its worst fault, however, is that it is built upon a theory rather than an urge either to record or express. It is the art of men who have been frightened out of the corn field by the scarecrow of photography, who dare not tell us what they see for fear the camera may also have seen something of it, and who cannot tell us what they feel because they do not have any positive emotions or reactions to the life about them. Unless the modernists take a tumble to themselves, this day will live in art through the work of our commercial artists. If any art expresses our mechanical age it is surely the art of automobile advertising. If anything records our life habits and customs it is the booklets gotten out by refrigerator companies and clothing manufacturers. Its technique may not be entirely original, but commercial art at least exploits new customs and ideas characteristic of the machine age. What art really needs is not so much a new way of saying things as something new to say. If any one has an idea he will usually find some adequate means of expressing it and if he really expresses it he will never be misunderstood.

In regard to Rockwell Kent's estimate of critics, let it be said that they supplement art as illustration does literature when they are really critics, and that they analyze many false premises philosophically to the benefit of such artists as have a tendency to work from precept rather than from passion.

In behalf of critics who follow the latest fads from Paris and boast with a blatant circus ballyhoo everything odd and queer that they know the general public will find mystifying, I must indeed make an apology. Let it be said for them, however, that in keeping alive tremendous controversies and fanning flames of argument with hot air they at least serve to advertise exhibitions without cost to artists.

Whether critics are sexually impotent or not does not so much matter; sometimes grandpa and grandma, even old maid aunts and bachelor uncles can give very good advice to the lovelorn. Obstetricians are men who have never felt travail. It is the function of a critic to think about things and try to be worthy of participating in a "brain trust." In view of the fact that there never was a time when so few homes contained pictures, it would seem as though, by recalling artists to the purposes and uses of their art, the critic might indeed render much service. The public has been damned too long and it is time that "self expression" awakened to the fact that to be successful the artist must express himself to his fellow man in such manner as to awaken a response.

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WOMEN'S ACTIVITIES

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AMERICAN ART AND THE WOMEN OF AMERICA

THE FOREIGN INFLUX

A group of artists assembled in a studio, recently discussed art in general and American art in particular. The opinion was that the United States is exceedingly liberal in the exploitation of European art. Rotogravure sections of all newspapers are filled with representations of the work of alien artists, and it seems that a foreign art campaign is being carried on with extensive advertising.

Since it is obvious that much art work from the older nations is being dumped on our country in increasingly greater quantities, it must be clearly seen that something should be done for American art. Galleries are loaded up with the surplus art of Europe and now they are unloading it on an unsuspecting public in America.

This could be tolerated if the same conditions held good in other countries. On the contrary, our artists are forbidden to carry out contracts in England, France or Germany, even if they have been employed by individual firms.

The depression is harder for an artist than for those of other professions. The aid given by the NRA is more for the work of the laboring classes. You cannot turn an artist or a sculptor into a ditch digger. There are funds for musicians, actors and writers, but the needy artist seems to be neglected.

We as a nation should stand by our talented men in the same manner as other nations do. If we did, there would not be the many cases of extreme suffering that have been brought to our attention lately. Here is a typical story of a young sculptor who has won prizes, medals, and honors in art galleries and museums all over the country and who has done some splendid constructive work. He found during these years of depression that it was impossible to obtain either commissions or sales. An art patron had evidenced extreme interest in the young man's career, constantly admiring his work and praising him. The sculptor came to a period when there was not even money for food. In his extreme need, he wrote, asking this wealthy man for any work to do, designs for his home or garden. The answer came, after a long period of time, that he "had bought so many things in Europe that he had no money to spend for American art." Do you wonder that our men of genius are becoming discouraged and bitter?

Of course, there is much that is fine in the work of all countries, and foreign art should not meet a shut door. But as this sculptor remarked: "Underneath the actual works of art is the artist and his living, and shall I bluntly say, eating becomes a point of economics and in the line of national consideration?"

A splendid work for the art departments of the women's clubs in every state would be to bring relief to its own needy artists until the depression is over.

NEW JERSEY HALL OF NATIONS

Although in its infancy, the Hall of Nations, Museum and Art Gallery, which Asbury Park

officials are now establishing as a section of the new Convention Hall, under the direction of W. Earl Hopper, local chapter chairman of the American Artists Professional League and founder of the enterprise, is expected to be one of the finest efforts towards the creation of international friendship and good will among the nations of the world that any municipality has ever attempted. Flags of all nations will adorn the building. Thirty have already been presented and are in the main lobby of the Convention Hall.

The Hall of Nations will be divided into three sections:

HALL OF FAME.—This is patterned after the renowned Hall of Fame on University Heights, New York City, except that international figures will be honored. Eleven busts, costing on the average of \$2,000, either have been presented or are being carved. They are portraits of Washington, Columbus, Lincoln, Cardinal Gibbons, Simon Bolivar, Frances E. Willard, Sam Houston, Mussolini, William Penn, Garibaldi and Jefferson Davis.

ART GALLERY.—Some of the world's most famous artists are now engaged in or have painted portraits for the gallery. Among the subjects are Senora Davila, wife of the Chilean Ambassador to the United States; E. Fer, of Nice, France, and George H. Southwell of Canada. Several valuable etchings have been received, among the most prominent being nine by the nineteenth century Italian artist, Antonio Fontanesi. Ghent, Belgium, donated a collection of valuable photographs relating to the Treaty of Peace signed in Ghent in 1814, officially closing the War of 1812 between England and America.

MUSEUM.—For the Museum five hundred specimens of minerals have already been received from Spain, Mexico, Persia, Netherlands, Canada and Australia, and from the following states: Arkansas, Alabama, Colorado, Tennessee, Kentucky, Oklahoma and California. Five bronze medallions have been presented to Asbury Park one of which was made by Rheims, France, in honor of the municipality's efforts to mould world friendship. The county borough of Northampton, England, donated a replica of the inscription over the Washington House, near that city. It is a cement facsimile, 30 x 23 inches. Lawrence Washington, ancestor of George Washington, was twice mayor of this borough, in 1533 and 1546. A number of valuable pieces of pottery have been received from all parts of the world. A recent gift is from Iceland, a landscape by Jon Thorleifsson; another is from Africa, a silver tray from the Governor of Tripoli. A head of Lincoln in bronze is from the sculptor, Harry Lewis Raul. The work of prominent American artists, sculptors, illustrators and etchers will be represented in the American Section.

More than 42,000 persons visited the art displays last summer. Many fine special exhibits are being planned for the coming year.

The Committees: American Sculpture, Harry Lewis Raul, chairman. American Paintings, W. H. D. Koerner, Edna Kotek, P. Sanford Ross and Florence Topping Green.

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152 West 57th Street, New York City

National Secretary : Wilford S. Coopers
154 West 57th Street, New York City

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U. S. CUSTOMS COURTS

Every sculptor should be willing to assist our federal government when requested to serve as a witness in customs courts. He should also familiarize himself with the laws covering import duties, and prepare himself to define promptly and explicitly such a key question as "What is a work of fine art, and not commercial art?"

Under our present tariff laws, there is a duty on imported commercial art, but none on so-called fine art.

Mr. Georg Lober of the League's National Executive Committee, recently gave the following answers to questions asked by a Federal District Attorney:

"Fine art is a creation that stirs the human emotion. Craftsmanship is skillful technique used with knowledge backed by experience, but it may not result in a work of fine art. Art in industry results in more beautiful merchandise, but such merchandise is dutiable under present tariff laws."

The importer's claim was that a lot of sculpture, typical of which were figures wired and holding electric light bulbs, were works of fine art, worthy of a place in any American art museum, and should be admitted free of import duty. Mr. Lober made the point that the above figures were electric light fixtures and were therefore dutiable merchandise. The court has not yet rendered its decision.

The American Artists Professional League was requested to supply a well qualified witness, and Mr. Lober, who is also Vice-President of the National Sculpture Society, was selected to oppose the importer's claim. His answers were necessarily given on the spur of the moment. In order that the tersest and clearest definitions may be presented in the question as to what constitutes art, it will be well to have in our files ready for future use clear and terse definitions of fine art and commercial art. Our readers are asked to attempt to define these terms and to mail their definitions to the National Secretary of the League.

NEW JERSEY STATE CHAPTER

In conjunction with the Educational Service of the New Jersey Chapter of the American Artists Professional League, the Montclair Art Museum is presenting the following events, to which the public is cordially invited:

Sunday, November 26, at 4:00 P. M.—Demonstration-lecture on Sculpture by Mr. Haynsworth Baldrey.

Tuesday, December 12, at 8:15 P. M.—Demonstration-lecture on Painting by Mr. Charles S. Chapman, N. A.

These are typical of the educational programs offered throughout New Jersey by the Educational Service of the New Jersey Chapter of the League, and may well serve as a model to other state chapters.

On Sunday, Dec. 3, the presentation for the Third Annual New Jersey State Exhibition, at the Montclair Art Museum (Nov. 11 through Dec. 24) takes place:

Montclair Art Association Awards—Oils, Medal, "Growth" by Dorothea Mierisch; Honorable Mention, "Carlotta" by Richard Lahey. Watercolors, Medal, "Dammas Cove" by Howard Giles; Honorable Mention, "The Vacant Chair" by Peggy Dodds (pastel). Black and White, Medal, "The Valley Below" by C. Jac Young (etching); Honorable Mention, "Conroy's" by Maurice K. Dwyer (drawing). Sculpture, Medal, "Nina" by Cesare Stea (marble); Honorable Mention, "Deluge" by Willem Van Beek (ivory carving).

A. A. P. L. Awards—Oils, Medal, "Snowbound Acres" by John F. Carlson; Honorable Mention, "The Fishing Party" by Ray Wilcox. Watercolors, Medal, "The Thaw" by William T. L. Armstrong; Honorable Mention, "The Knight's Barn" by Dexter B. Dawes. Black and White, Medal, "Studio Table" by James Wilson Milnor (lithograph). Honorable Mention, "Interior" by Victoria Hutson (lithograph). Sculpture, Medal, "Composition" by Enid Bell (wood); Honorable Mention, "Wist Ye Not?" by Eda Lord Demarest.

National Calendar

[Continued from page 43]

(55 East 57th St.)—Dec.—Brancusi exhibit. Carnegie Hall Art Gallery (154 West 57th St.)—Dec.—Paintings by artist members. Calo Art Galleries (624 Madison Ave.)—Dec.—Paintings by American and foreign artists. D. C. Delbo Art Galleries (Maison Francaise, Rockefeller center)—Dec. 1-14: Paintings of American cities. Pierre Alston Trapier. Ralph M. Chait Galleries (600 Madison Ave.)—Dec.—Edward Krem collection of Chinese art. Leonard Clayton Gallery (108 East 57th St.)—Dec.—Etchings and prints. Contemporary Arts (41 West 54th St.)—To Dec. 9: Paintings, Marcus Rothkowitz. Cronyn & Lowndes Galleries (11 East 57th St.)—Dec. 12-23: Paintings, Eugene Small. Delphic Studios (9 East 57th St.)—To Dec. 17: Paintings, Jerome Blum. Downtown Gallery (113 West 13th St.)—Dec.—American Printmakers. Durand Ruel Galleries (12 East 57th St.)—Dec.—Selected French paintings. Ehrich Galleries (36 East 57th St.)—Dec. 4-16: Recent paintings, Angna Enters. Eighth Street Gallery (61 West 8th St.)—Dec. 4-24: Christmas Group Show. Ferrell Galleries (63 East 57th St.)—To Dec. 10: Paintings by the late Eric Hudson. Fifteen Gallery (37 West 57th St.)—To Dec. 9: Recent paintings, Agnes Richmond. Dec. 11-23:

Paintings, Charles Hovey Pepper. French Institute (22 East 60th St.)—Dec. 13-19: Water color paintings of French and Italian historic interiors from the Paris Ateliers of the New York School of Fine and Applied Art. Gallery of American Indian Art (850 Lexington Ave.)—Permanent: Arts and crafts of the American Indian. Gallery 144 West 13th Street—Dec.—Contemporary American artists. Pascal M. Gallerie (146 West 57th St.)—Dec.—Contemporary Americans. Grand Central Art Galleries (15 Vanderbilt Ave.)—Dec. 5-30: Philadelphia Society of Etchers. Dec. 5-23: Small paintings, Gordon Grant. Dec. 12-23: Paintings, Vicki Von Post Totten. Grand Central Art Galleries—Fifth Avenue Branch (5th Ave. & 51st St.)—Dec. 4-23: Paintings, F. Luis Mora. Harlow McDonald (607 Fifth Ave.)—To Dec. 25: Etchings and drawings, Marguerite Kirmse. Marie Harriman Gallery (63 East 57th St.)—To Dec. 20: Original drawings, Peter Arno. Jacob Hirsch (30 West 54th St.)—Dec.: Egyptian, Greek, Roman, Medieval and Renaissance works of art. Theodore A. Kohn Gallery (608 Fifth Ave.)—To Dec. 23: Drawings by Helen Sewell. John Levy Galleries (1 East 57th St.)—Dec.: Old and modern masters. Macbeth Gallery (15 East 57th St.)—To Dec. 11: Paintings, Ogden M. Pleissner; figures and fantasies, Ralph Rowntree; drawings, Jerome Myers. (19 East 57th St.)—To Dec. 11: Paintings, Horace Day.

[Continued on page 50]

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The Edwin Krenn collection of Chinese art, which includes about 700 examples of important wood and bronze sculptures dating from the Tang to the Ming dynasties together with fine Imperial jades, rock crystals, rose quartz, amber and ivory carvings, is being exhibited at the Ralph M. Chait Galleries, New York.

Mr. Krenn, who is a Chicago architect, indulged his love for Buddhist sculpture and spent the last decade in gathering examples in all media—wood, bronze, ivory and lacquer, as well as in semi-precious stones.

The figures in the collection differ widely in style and treatment, decoration and technique. Some are definitely stylized and restrained while others are naturalistic. According to Frances Letz in the *New York Sun*, these old figures are not "guilty of that cloy-

ing sweetness which became characteristic of the later phases of Chinese wood sculpture. Here they are distinguished by the simplicity of their attitudes, their noble beautiful and tenderly smiling faces which gaze with happiness into Nirvana, or, with serious mien, contemplate the universe."

In addition to the wooden Bodhisattvas there is a group of gilt bronze statuettes, some dating as early as the eighth century A. D. The making of this type of bronze image has, it is said, always been one of the most popular forms of devotional art in the history of Buddhism. In the regime of Wei-Tartar, image-casting appears to have been a part of the education of the upper classes.

Herewith reproduced is a wooden Bodhisattva, seated, carved and polychromed dating from the Sung dynasty (960-1127).

National Calendar

[Continued from page 49]

Pierre Matisse (51 East 57th St.)—Dec. 5-23: Recent gouaches by Jean Lurcat. **Metropolitan Galleries** (730 Fifth Ave.)—Dec.: Paintings by Old Masters and portraits by leading contemporary American portrait painters. **Miller Galleries** (108 West 57th St.)—To Dec. 18: Water colors, Emil Holzhauser. **Midtown Galleries** (559 Fifth Ave.)—To Dec. 9: Paintings, M. Aszi Aldrich. **Montrose Gallery** (785 Fifth Ave.)—To Dec. 9, 50 Paintings, American artists. **Morton Galleries** (130 West 57th St.)—Dec.: Christmas Show. **Museum of Modern Art** (11 West 53rd St.)—Dec.: 16 American Cities exhibition. **National Arts Club** (15 Gramercy Park)—To Dec. 26: 18th Annual exhibition of Society of American Etchers. **Newhouse Galleries** (578 Madison Ave.)—Dec. 1-10: Paintings, Josephine Paddock. **New School for Social Research** (66 West 12th St.)—To Dec. 20: "Drawings, Past and Pre-

sent." **Public Library** (42nd St. & 5th Ave.)—To Dec. 10: Winter in Prints: illuminated manuscripts in the Spencer collection. **Fee and Brush Club** (16 East 10th St.)—To Dec. 5: Water colors, Katherine C. Van Alen. **Salmagundi Club** (47 Fifth Ave.)—To Dec. 17: Annual Thumbox sketch exhibit. **Schultheis Galleries** (142 Fulton St.)—Permanent: Works by American and foreign artists. **Jacques Seligmann** (3 East 51st St.)—To Dec. 7: Water colors, Cézanne. **E. & A. Silbermann** (32 East 57th St.)—Dec.: Old Masters and objects of art. **Marie Sterners Galleries** (9 East 57th St.)—Dec.: Contemporary Americans. **University Settlement** (Eldridge and Irvington (Sts.)—To Dec. 17: Metropolitan Museum's first circulating exhibition—China and Japan. **Valentine Gallery** (69 East 57th St.)—To Dec. 9: Selected paintings by Elshemius. **Vernay Galleries** (19 East 54th St.)—Dec.: Special Christmas gift exhibition of decorative and useful English period objects. **Katherine M. Voorhis Gallery** (972 Lexington Ave.)—Dec.: Sheldon Pennoyer. **Whitney Museum of American Art**

(10 West 8th St.)—Dec. 5-Jan. 11: 1st Biennial exhibition of contemporary American sculpture, water color and graphic art. **Widenstein & Co.** (19 East 64th St.)—To Dec. 6: Sculpture, Gleb Derujinsky. **Ruby Ross Woods Gallery** (20 East 57th St.)—To Dec. 13: Paintings, Martha Simpson. **Howard Young Galleries** (677 Fifth Ave.)—To Dec. 9: Paintings of ships, Gordon Grant.

ROCHESTER, N. Y.

Memorial Art Gallery—Dec.: Oils and water colors, Clarence H. Carter. Exhibit of oils sponsored by Cleveland Museum of Art.

SARATOGA SPRINGS, N. Y.

Skidmore College Art Gallery—Dec. 1-20: Persian frescoes, loaned by Institute of Persian art.

SYRACUSE, N. Y.

Museum of Fine Arts—Dec.: Museum collections. **WHITE PLAINS, N. Y.**

County Center—To Dec. 9: Paintings, Sidney Rosenberg.

OBERLIN, O.

Oberlin College Memorial Art Museum—Dec. 1-30: Conservative vs. modern art in painting (A. F. A.).

CLEVELAND, O.

Cleveland Museum of Art—To Jan. 7: Prints from museum collection; Italian prints; Ohio print makers; lace bequeathed to museum by Mrs. Walter Brown.

COLUMBUS, O.

Columbus Gallery of Fine Arts—Dec. 1-31: Photographs showing the history of architecture in Germany; tapestries loaned by French & Co.; color reproductions of Italian Renaissance paintings; Columbus Art League Thumbox and black and white exhibit; illuminated manuscripts. **Little Gallery**—Dec. 1-31: Oils, Emerson C. Burkhardt.

DAYTON, O.

Dayton Art Institute—Dec.: Walter Beck retrospective show of paintings; Ohio Print Maker's show; Dayton Art Institute School Faculty show.

TOLEDO, O.

Toledo Museum of Art—Dec.: Museum collection.

PHILADELPHIA, PA.

Pennsylvania Museum—Dec.: Manet and Renoir exhibit. To Dec. 6: Ingwersen collections. To Dec. 20: 5 centuries of prints. **Academy of Fine Arts**—To Dec. 10: 31st Annual water color and miniature exhibit. **Art Alliance**—To Dec. 10: Portraits, Savely Sorin. **Plastic Club**—To Jan. 3: Exhibition of small oils, water colors, pastels, prints, arts and crafts. **Philomusian Club**—Dec.: Photographs, Edward Quigley. **Mellon Galleries**—To Dec. 5: Paintings by Harold Weston and Henry Varnum Poor. **Art Club**—Dec. 1-Jan. 1: 40th Annual exhibition of oil paintings by living artists.

PITTSBURGH, PA.

Carnegie Institute—To Dec. 10: 31st International exhibition of modern paintings.

PROVIDENCE, R. I.

Rhode Island School of Design Museum—Dec.: Cartoons and designs for stained glass.

ROCK HILL, S. C.

Winthrop College—Dec. 3-20: Special Print exhibit (So. States Art League).

DALLAS, TEX.

Dallas Museum of Fine Arts—To Dec. 26: Loan exhibition of 25 paintings from Whitney Museum. Dec.: Group exhibit of Texas artists.

DENTON, TEX.

Texas State College for Women—Dec. 3-20: Water colors in modern manner (A. F. A.).

HOUSTON, TEX.

Museum of Fine Arts—Dec. 3-31: 11th Annual circuit exhibition (So. States Art League): American Print Makers' exhibition.

RICHMOND, VA.

Richmond Academy of Arts—Dec. 18-Jan. 1: Southwest Indian Arts and Crafts (A. F. A.). Ceramic exhibit. To Dec. 9: Glass of colonial and Revolutionary times. To Dec. 18: Art in Industry. **Valentine Museum**—Dec. 1-21: Drawings, Oscar Edward Cesare.

STAUNTON, VA.

Mary Baldwin College—Dec. 5-12: Fine Quality and Low Price (A. F. A.).

APPLETON, WIS.

Lawrence College—Dec.: Indian Tribal Arts. **MADISON, WIS.**

University of Wisconsin—Dec. 1-16: Paintings, Honore Gillebeau.

MILWAUKEE, WIS.

Layton Art Gallery—Dec.: Sculptured portraits, George A. Dietrich; portraits in crayon, Dwight Logan; water colors, Dorothy Meredith.

OSHKOSH, WIS.

Oshkosh Public Museum—Dec.: Old maps and books.

For Free Dinners

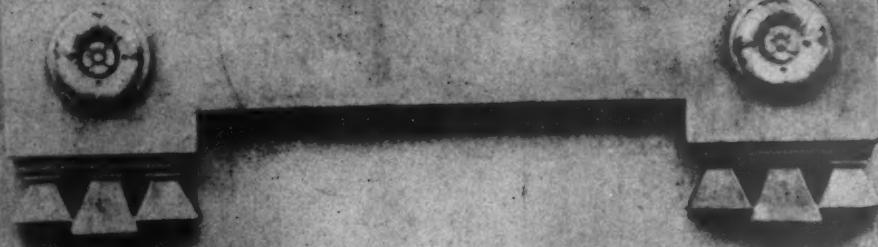
John Sloan, treasurer of the Artists and Writers Dinner Club announces that there will be a costume carnival and ball under the auspices of the club at Webster Hall, New York, the evening of Dec. 15.

The party is being given to raise funds for free dinners the club extends to indigent artists and writers. Heywood Broun will be master of ceremonies and several interesting entertainers will appear, including Julia Cross, well known dancer.

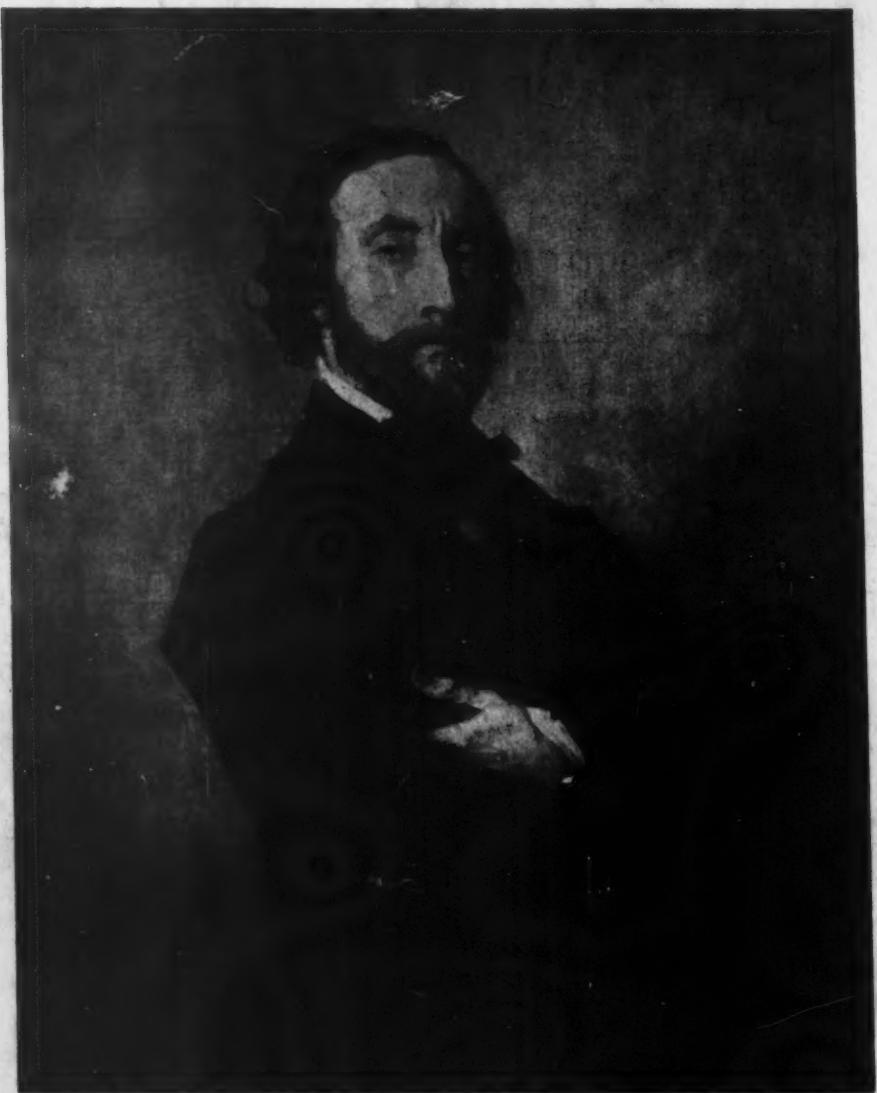


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